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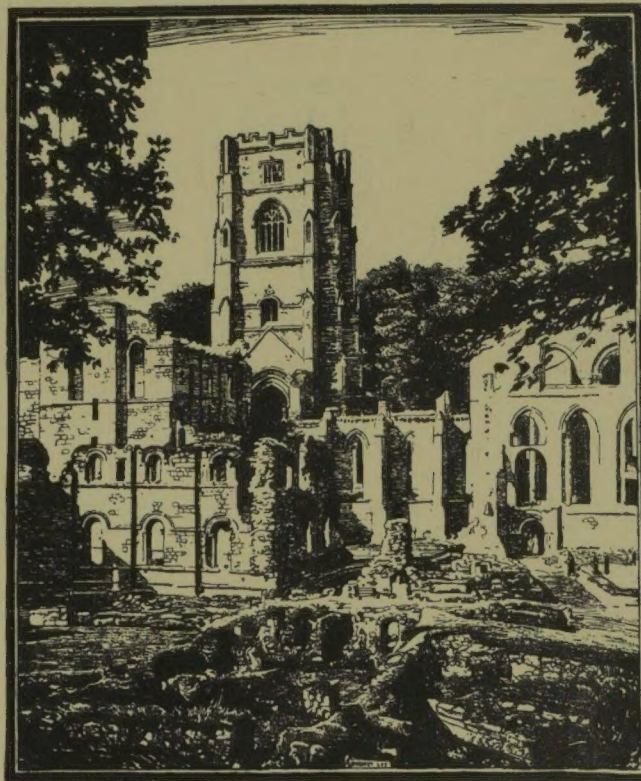
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By Sydney Lee, R.A.

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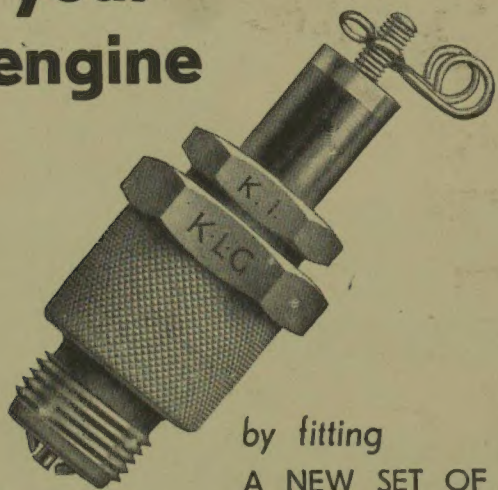
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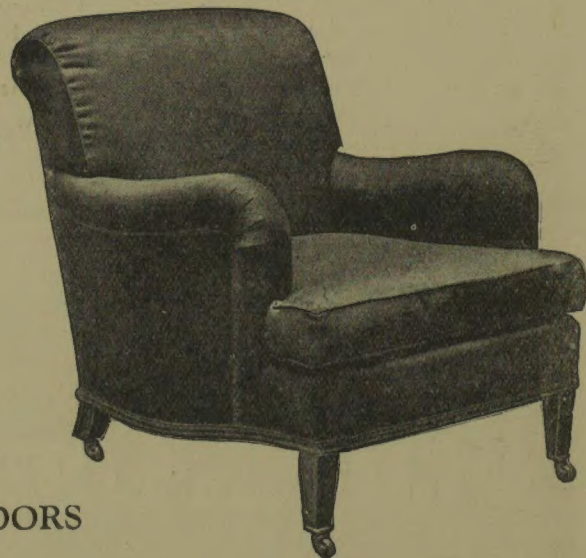
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SATURDAY, JUNE 22, 1935.



**THE PRINCE OF WALES, HIGH STEWARD OF WINDSOR, OFFERS THE ROYAL BOROUGH'S SILVER JUBILEE GREETINGS TO THE QUEEN: HIS ROYAL HIGHNESS KISSING HER MAJESTY'S HAND ON HER ARRIVAL AT CASTLE HILL.**

The Prince of Wales, High Steward of Windsor, acting in that capacity, welcomed his mother, the Queen, officially on the occasion of her Majesty's Silver Jubilee drive through Eton and Windsor on Saturday, June 15. In the absence of his Majesty the King, owing to his rest cure at Sandringham, her Majesty was accompanied by H.R.H. the Duke of Gloucester. The ceremony with which we are

concerned took place at the foot of Castle Hill as the Royal Borough was entered; and the Prince of Wales presented the Lord Lieutenant of Berkshire, the Mayor, the Deputy Mayor, members of the Corporation, and others. The procession then continued, by way of Peascod Street and other thoroughfares, to the Cambridge Gates and the Sovereign's Entrance.





By G. K. CHESTERTON.

A TREMENDOUS international truth dawned upon me the other day in connection with the subject of dress clothes, which we rather incorrectly call evening dress. For in that shade of difference there is a deep and strange division, and a sort of abyss yawns between England and Europe. The occasion of the thought may appear somewhat trivial for so vast and solemn a matter. I met an educated and experienced Englishman, in a great Italian city in which he had apparently lived for about fifteen years. But the power of detachment in some English exiles is extraordinary. This honest gentleman was snorting with fury and contempt because a very famous foreign author had just given a lecture in the town; and this benighted foreigner had outraged the primary laws of the cosmos by wearing a white shirt-front, though it was only five o'clock in the afternoon. Now, I have not lived in Italy for fifteen years; but I had not lived in London up to the age of fifteen without hearing from somebody, who knew something about the world, that white shirt-fronts do not mean the same thing in Europe that they mean in England. They do not stand for evening dress; they only stand for full dress; for formal or official dress. Sometimes, I believe, they are worn by students going in for important examinations. When I had a private audience with the Pope, I wore what we call evening dress, though it was eleven o'clock in the morning. I did the same when I had an interview with Mussolini. It is simply the recognised uniform worn to express any sort of special respect for a special occasion; as Englishmen would wear Court dress at Court. But in England it has had a particular evolution, and adaptation to a particular social purpose, doubtless for various local reasons. I suspect that one cause was the common habit of the English gentry of hunting and riding for long stretches; so that when they returned weary and muddy, they naturally wished to change into something, and fell into the habit of changing into full ceremonial dress.

But there is nothing central or essential about this particular use of the thing. What we call evening dress has nothing about it especially suggestive of the evening. Rather, we might say, its black and white effects suggest the strong light and shade of broad daylight, and might be a fitting uniform for noon. Anyhow, it is not specially suggestive of twilight. So poetical a people as the English, if they had wanted to invent vestments full of the subdued glow of the gloaming, could surely have invented something richer and softer than that. A single gleam of golden shirt-front, a touch of crimson tie, and the rest sinking into dimmer shades of purple and violet trousers would be more suggestive of the tints of an English sunset. But the English did not invent evening dress to symbolise the evening, because the English did not invent evening dress at all. They took some modification of the general European form of full dress; and, being rather specially fond of comfort and cleanliness and such eccentricities, they made it a sort of luxury to change in the evening. There is nothing wrong about that, and there may be much that is right about it. The customs which I have conjectured to be connected with it are quite good customs in their way. It is a very jolly thing to ride horses; it is even a laudable thing to please ladies. But it is only one of the ten thousand good

customs there are in the world; and it is a local variation of something that existed before in a more general and formal form. But so completely had my friend succeeded in living spiritually in Surbiton, while living physically in Florence, that he had never so much as heard in all those fifteen years that foreigners wore shirt-fronts on a different system of etiquette. He regarded the poor foreign gentleman as some sort of impossible swaggering snob, whose raging vanity and vulgarity could not be restrained from

Indeed, the case is exactly the other way. Bigotry of the kind I mean does not arise from feeling vividly the points of difference, but rather from not realising that there can be any differences at all. It does not come from valuing a local thing as local, but from exactly the opposite error of supposing that it must be universal.

The English are not Nationalist enough. They love their nation; but they love it almost without knowing that it is a nation. And even when such an emotion is both natural and noble, there is always some miscalculation or confusion when things are not loved strictly according to their own nature; as there are people who cannot be persuaded to love a dog as a dog or a child as a child. An attachment to particular variations of custom or humour is weakened when it is watered down to a sort of false generalisation. Now, the common English error is excellently illustrated in that trivial topic of dress clothes. The English do not say, "This is the English way and a jolly good way it is." They say, "This is the only way; and it is a curious fact that, wherever we go in our travels, we notice that it is only the English who really observe it." Instead of saying that their custom is a good custom, or even that it is the best custom, they say that nobody except themselves seems to bother about observing the custom that everyone must admit is the best. And this blunder comes from blindness to national differences, rather than from exaggeration of them; it does not come from being too vivid, but rather from being too vague, about the difference between an Englishman and an Italian.

I am inclined to think that this vague prejudice is now much more dangerous than a more violent prejudice. It is not the old problem of softening almost savage prejudices in the provinces of Europe; it is not that Englishmen have any particular tendency to hate Frenchmen or Germans; for the English have very little natural tendency to hate anything. It may well be said that there are many things, such as some of their own abuses and falsifications, which they do not hate enough. The nature of the error lies in this: that they never by any chance think of an English thing as a variation of a European thing; only too often they think of a European thing as a mere misapplication of an English thing. If they saw a portrait of Francis I. in a wide flat cap and a square-cut jacket, they would not unaturally say that Francis I. was dressed like Henry VIII. The trouble is that they never think, even experimentally or fancifully, that Henry VIII. was

dressed like Francis I. There would always remain with them a shadowy, fantastic idea that Louis Napoleon had borrowed the top-hat of Lord Palmerston, and that it could not possibly be the other way round. They do not distinguish, for instance, between certain modern inventions which really did originate in this country, and others which have equally certainly originated in other countries. They think of a railway train as an English thing, and they are right; for it did actually spread from England to Europe. But they would hardly think of a motor-car as a French thing, though it actually originated in the same sense in France and spread to England. Even the familiar name of the Italian inventor would hardly make them think of wireless sets as Italian, although the word Marconi is almost a synonym for wireless.



ADOLF HITLER IN THE FIELD DURING THE GREAT WAR: THE PRESENT GERMAN LEADER AND CHANCELLOR (RIGHT) AT THE FRONT, WHERE, IN NOVEMBER 1914, HE WAS ABLE TO PAINT ONE OF THE PICTURES REPRODUCED ON PAGES 1116 AND 1117 OF THIS ISSUE.

Adolf Hitler, who had left Austria, his native land, for political reasons, was determined not to fight for her. Consequently, on August 3, 1914, he petitioned the King of Bavaria for leave to join a Bavarian regiment. Permission was given immediately, and the future Leader was in the Army for nearly six years. He fought well, was promoted corporal, and was decorated for valour. In October 1916 he was wounded. He was at the Front again in March 1917. He was mustard-gassed near Ypres on the night of October 13-14, 1918.

(See pages 1116 and 1117.)

beginning to put on evening dress immediately after lunch. This seems to me a very extraordinary state of things; very comic and rather tragic, in these days when so much may depend upon Christian nations understanding each other.

I do not want the English or anybody else to be international in the sense of cosmopolitan. Christendom has developed in a national form; and men who have no patriotism are not inside Europe but rather outside it. A Frenchman who does not love France, an Englishman who does not love England, is a bad European and not a good European. He has no sympathy with some of the strongest motives of all other Europeans. But the case I mean is something quite different from the case for cosmopolitanism.



## THE LAST OF THE ROYAL SILVER JUBILEE DRIVES: HER MAJESTY'S VISIT TO ETON AND THE ROYAL BOROUGH OF WINDSOR.



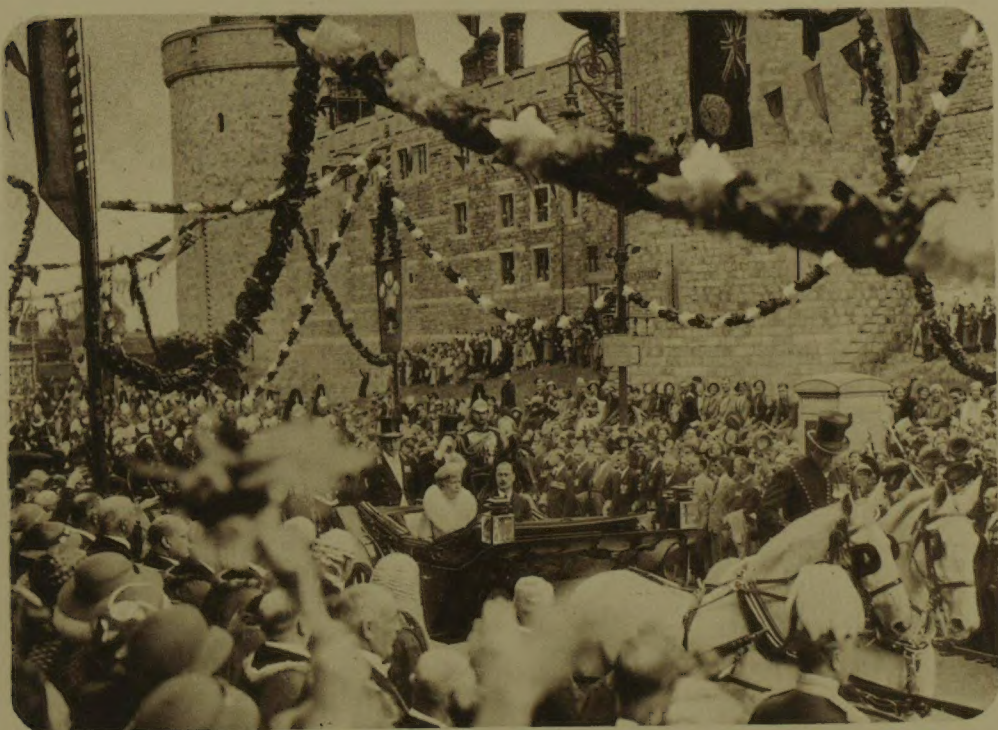
THE QUEEN ON AGAR'S PLOUGH, ETON'S CHIEF CRICKET GROUND, WHERE THE CHANGE FROM CAR TO OPEN LANDAU WAS MADE: HER MAJESTY RECEIVED BY THE PROVOST, THE VICE-PROVOST, THE HEAD MASTER, AND OTHERS.



HER MAJESTY SHAKING HANDS WITH THE CAPTAIN OF THE SCHOOL, WHO PRESENTED A SNUFF-BOX FOR THE KING, AND, WITH THE CAPTAIN OF THE OPPIDANS, RECEIVED A SILVER JUBILEE MEDAL.



THE ROYAL PROCESSION IN THE ROYAL BOROUGH: HER MAJESTY THE QUEEN, WITH H.R.H. THE DUKE OF GLOUCESTER, DRIVING ALONG CASTLE HILL; ESCORTED BY A CAPTAIN'S ESCORT OF ROYAL HORSE GUARDS (THE BLUES).



IN WINDSOR: THE QUEEN IN HER LANDAU DRAWN BY FOUR WINDSOR GREYS; ACCOMPANIED BY THE DUKE OF GLOUCESTER, IN THE ABSENCE AT SANDRINGHAM OF HIS MAJESTY THE KING.



IN CELEBRATION OF THE SILVER JUBILEE DRIVE: THE ROUND TOWER OF WINDSOR CASTLE FLOODLIT AS PART OF THE ROYAL BOROUGH'S DECORATIVE SCHEME.

The fifth and last of the Royal Silver Jubilee drives took place on June 15, when her Majesty the Queen, who was accompanied by H.R.H. the Duke of Gloucester, his Majesty's rest cure at Sandringham preventing his attendance as arranged, drove in procession through Eton and through Windsor, the royal "Home Borough," as its people like to call it. Her Majesty left Buckingham Palace by car; but changed into an open landau on Agar's Plough, Eton's chief cricket ground. There the school was assembled; and in the centre were the Provost,

the Vice-Provost, the Head Master, and the Lower Master, with others, including the Lord Lieutenant of Buckinghamshire (Lord Cottesloe), Prince Arthur of Connaught, and Lord Harewood, all Old Etonians. There also were the Captain of the School (H. A. Holmes) and the Captain of the Oppidans (T. S. Tufton), who presented to her Majesty an eighteenth-century gold snuff-box, the Silver Jubilee gift from the school to the King. On the Captains the Queen conferred the Jubilee medal. The procession then passed into Windsor, and on to the Sovereign's Entrance.



# HERR HITLER AS ARTIST: WATER-COLOURS PAINTED BY THE



Left: "A COUNTRY HOUSE NEAR MUNICH" (1913): ONE OF THE WATER-COLOURS PAINTED BY HERR HITLER, WHO, IN HIS YOUTH, WAS DETERMINED TO BE A PROFESSIONAL ARTIST OR ARCHITECT.

There are on show in Munich at the moment five water-colours painted by Herr Hitler in 1912. The exhibition recalls the fact that the earliest ambition of the future German Leader and Chancellor was to be a professional artist. His father, a pensioned Austrian Customs officer, disagreed violently; but the boy persisted. Mr. Wickham Steed notes in his "Hitler" that by the time he was twelve little Adolf had begun to dream of being an architect. Yet, when he was fifteen, his father and mother being dead, he tried to enter the Academy for Artists in Vienna. He sat for an examination and "was horrified to find himself rejected on the ground that his drawings showed more talent for architecture than for painting." He was not qualified to enter the School for Architecture, and, in any case, his slender means gave out. The same phase is noted in Emil Lengyel's "Hitler," in which it is written: "Young Hitler liked to make drawings in the light of the family oil lamp. His father thought it was a shame to waste good oil on something that was entirely useless because it did not

(Continued below.)



"THE ALTER HOF, MUNICH; ANCIENT RESIDENCE OF THE BAVARIAN DUKES" (1913): ANOTHER WORK BY HERR HITLER, WHO WISHED TO BECOME A PROFESSIONAL PAINTER AND, LATER, AN ARCHITECT.

PICTURES BY HERR HITLER, SOME OF WHOSE WORKS ARE NOW ON SHOW IN MUNICH: PAINTINGS

# GERMAN LEADER BEFORE AND DURING THE GREAT WAR.



Above: "THE NATIONAL THEATRE IN MUNICH"; PAINTED BY HERR HITLER IN 1913: A WORK BY THE FUTURE GERMAN LEADER WHEN HE WAS MUCH INSPIRED BY THE OPERA AND THE THEATRE.

help one to become a State official. Artists were mere rabble in Father Hitler's eyes. Adolf made an attempt to be admitted to the Vienna Academy of Arts, but was refused. A country boy with untrimmed locks of hair dangling in front of his eyes and with a score of soiled drawings had little chance of success."

(Copyrights Reserved.)



"A RAVINE NEAR YPRES" (1914): PRIVATE HITLER'S WATER-COLOUR OF THE SMALL STAFF DUG-OUT IN THE TRENCHES AT WYTSCHARTS IN WHICH HE SAVED THE LIFE OF HIS COMMANDING OFFICER BY DRESSING HIS WOUNDS.

MADE WHEN THE FUTURE GERMAN LEADER SOUGHT TO BECOME A PROFESSIONAL ARTIST.



# THE WELWYN RAILWAY DISASTER: A COLLISION NOTABLE



SEARCHING THE WRECKAGE BY THE LIGHT OF FLARES: A PHOTOGRAPH TAKEN AT NIGHT NOT LONG AFTER THE COLLISION BETWEEN TWO NORTHWARD-BOUND TRAINS AT THE STATION OF WELWYN GARDEN CITY.



THE LITTLE-DAMAGED ENGINE OF THE SECOND TRAIN—ABLE LATER TO STEAM AWAY—ENTWINED WITH WRECKAGE OF THE REAR COACH OF THE FIRST TRAIN INTO WHICH IT CRASHED: A NIGHT PHOTOGRAPH SOON AFTER THE COLLISION.



AFTER REMOVAL NEXT DAY TO ANOTHER PART OF THE TRACK: TWISTED IRONWORK OF THE FRONT TRAIN'S REAR COACH (IN FOREGROUND), WITH TWO MODERN COACHES OF THE SECOND TRAIN COMPARATIVELY LITTLE DAMAGED (BACKGROUND).



ONE OF THE TELESCOPED COACHES: A PHOTOGRAPH TAKEN ON THE DAY AFTER THE DISASTER AT WELWYN GARDEN CITY STATION, IN WHICH FOURTEEN PEOPLE WERE KILLED AND ABOUT THIRTY WERE INJURED.

A terrible railway collision—one of the worst in recent years—occurred on the London and North Eastern line at Welwyn Garden City Station about 11.30 p.m. on June 15. The second portion of the express from King's Cross to Newcastle (running in duplicate), checked by signal, was just moving off again, at 10 to 15 miles an hour, when into the rear of it crashed a parcels and passenger train, bound for Leeds and York, travelling at over 50 miles an hour, with the result that 14 people were killed and about 30 injured. "The Times" described the accident



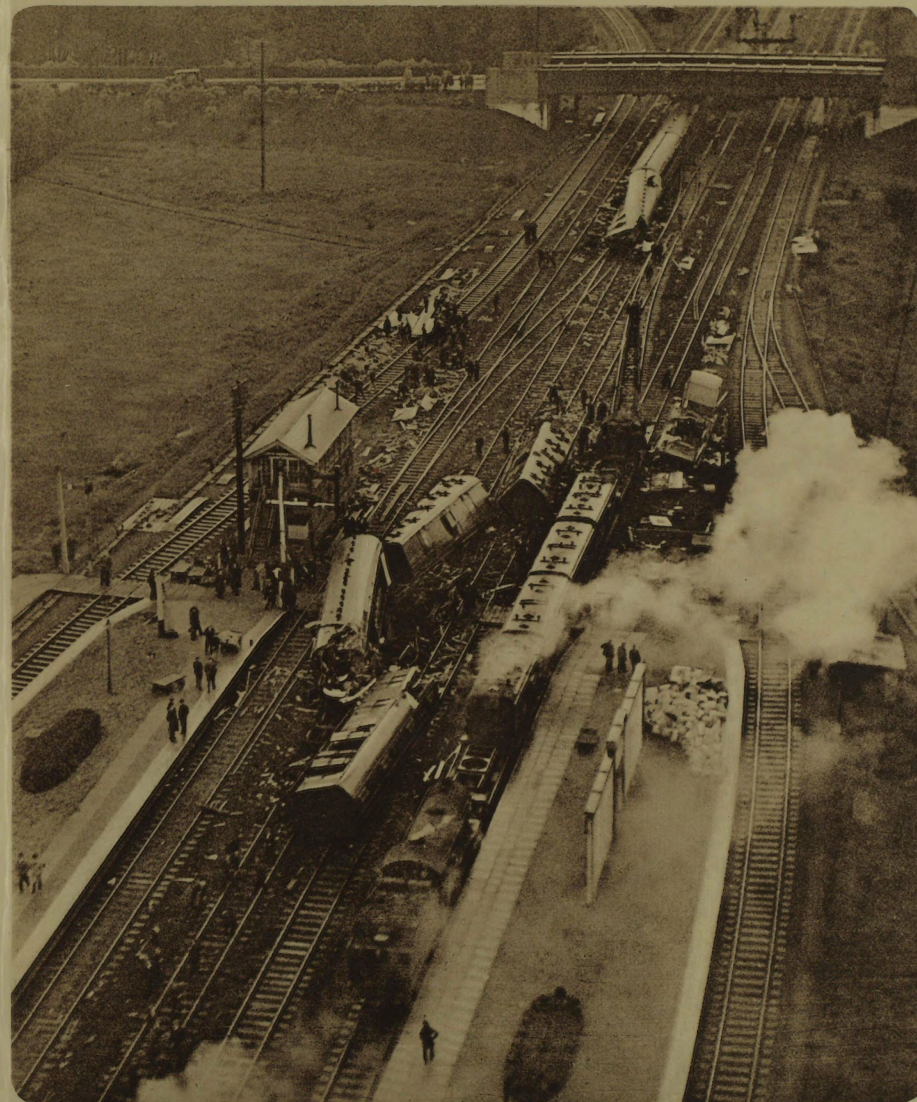
WRECKAGE OF THE SECOND TRAIN (SEEN ALSO IN THE LEFT FOREGROUND OF THE LARGE AIR VIEW OPPOSITE); (LEFT) A COACH OVERTURNED ON ITS SIDE BUT NOT TELESCOPED; (RIGHT) ANOTHER SMASHED AT THE END.



WRECKAGE OF A CHARACTER SUFFICIENT TO ACCOUNT FOR ANY FATALITIES AMONG THE OCCUPANTS: PART OF THE WORST DAMAGE—ANOTHER CLOSE-UP VIEW OF ONE OF THE TELESCOPED COACHES.

as "one of the most remarkable that have happened in this country"—in particular since "so little damage was done to the train in front, and in the train . . . which struck the blow the damage was not, as might have been expected, at the front but towards the middle and rear." The end coach of the Newcastle train was completely smashed, and its occupants (the guard and a few passengers) instantly killed. The steel bogie was twisted into a tangled mass, like a double S, which twined round the colliding locomotive, but neither the driver nor fireman was hurt

# FOR STRANGELY DISTRIBUTED EFFECTS UPON THE TRAINS.



THE SCENE NEXT DAY WHEN A BREAKDOWN TRAIN WITH A CRANE (RIGHT CENTRE) WAS CLEARING THE LINE: AN AIR PHOTOGRAPH SHOWING THE FRONT PART OF THE SECOND TRAIN UNDER THE BRIDGE (BACKGROUND) AND WRECKED COACHES OF THE SAME TRAIN (LEFT FOREGROUND).

and the engine was so little damaged that later it left under its own steam. The next coach of the Newcastle train was torn from its bogie, overturned, and dragged on its side about 100 yards, but the passengers climbed through the windows and walked back to the station. The rest of the front train was undamaged and an hour after the accident proceeded on its way. "Most of the casualties," continues "The Times" account, "were to passengers in the second train. The engine and the three front coaches, though they might have been expected to be the first to

feel the shock, were practically unaffected, but some of the middle and rear coaches crumpled up. The seriousness of the damage was probably the result of the employment of older rolling stock in what is primarily a parcels express. That so many passengers escaped was undoubtedly due to the strength of the modern rolling stock on the Newcastle train, while the three modern coaches at the head of the parcels express also withstood the shock." All these coaches on the second train were fitted with the automatic coupling known as the "buck eye" or Gould coupling.



# FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF THE WEEK.



A DISASTROUS EXPLOSION IN THE GERMAN MUNITIONS FACTORY AT REINSDOF, WHERE ABOUT FIFTY WERE KILLED: SEARCHING FOR THE BODIES OF VICTIMS IN A HOUSE NEAR THE WORKS.

About fifty people lost their lives in an explosion on June 13 at the Westfälisch-Anhaltinische Sprengstoff Fabrik A.G. (Wasag) at Reinsdorf, near Wittenberg, south-west of Berlin. Several hundred were more or less severely injured. Part of the factory was seriously damaged, but work was resumed in the greater part of it on the day following the disaster. After the first



ONE OF THE NUMEROUS EXPLOSIONS WHICH FOLLOWED THE FIRST AND WORST ONE AT THE GERMAN MUNITIONS FACTORY AT REINSDOF: A SPECTACULAR COLUMN OF SMOKE.

explosion fire broke out and further explosions followed at intervals for about three hours. Not for five hours was it possible to approach the scene, and even then one could not enter the main building. The cause of the explosion is supposed to have been an outbreak of fire in the workshop where the process of washing the residue after nitric distillation was carried out. This fire is thought to have caused the first big explosion, the subsequent explosions and fires being no doubt caused by flying pieces of burning material.



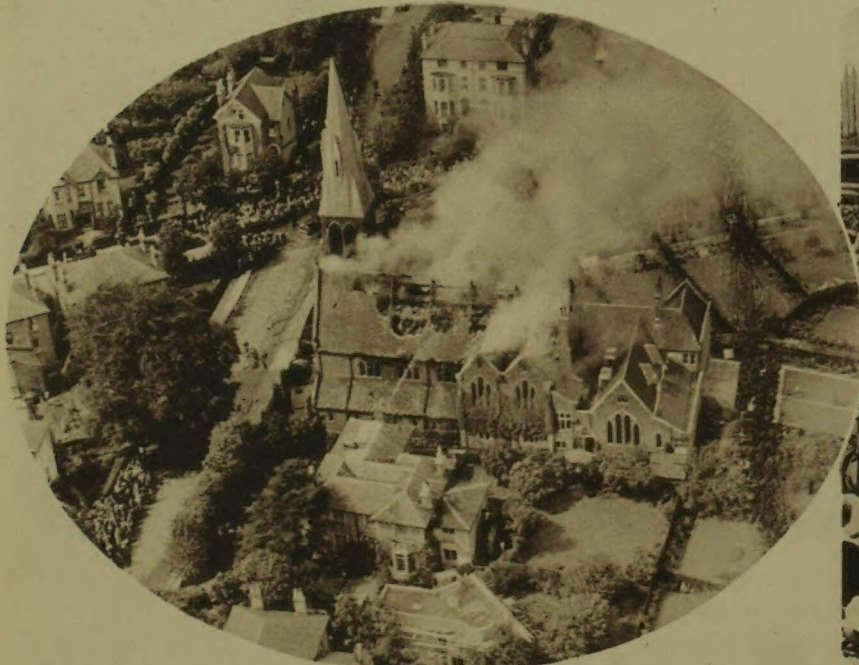
"STRETCH FORTH THE HAND OF FRIENDSHIP TO GERMANY": THE PRINCE OF WALES, AT THE BRITISH LEGION'S ANNUAL CONFERENCE, SUGGESTING A VISIT OF EX-SERVICEMEN TO GERMANY.

On June 11 the Prince of Wales addressed delegates from over four thousand branches of the British Legion at the close of their annual conference at the Queen's Hall. In his speech his Royal Highness suggested that a visit or deputation should be paid to Germany by representative members of the Legion. He said: "I feel there could be no more suitable body or organisation of men to stretch forth the hand of friendship to the Germans than we ex-Servicemen who fought



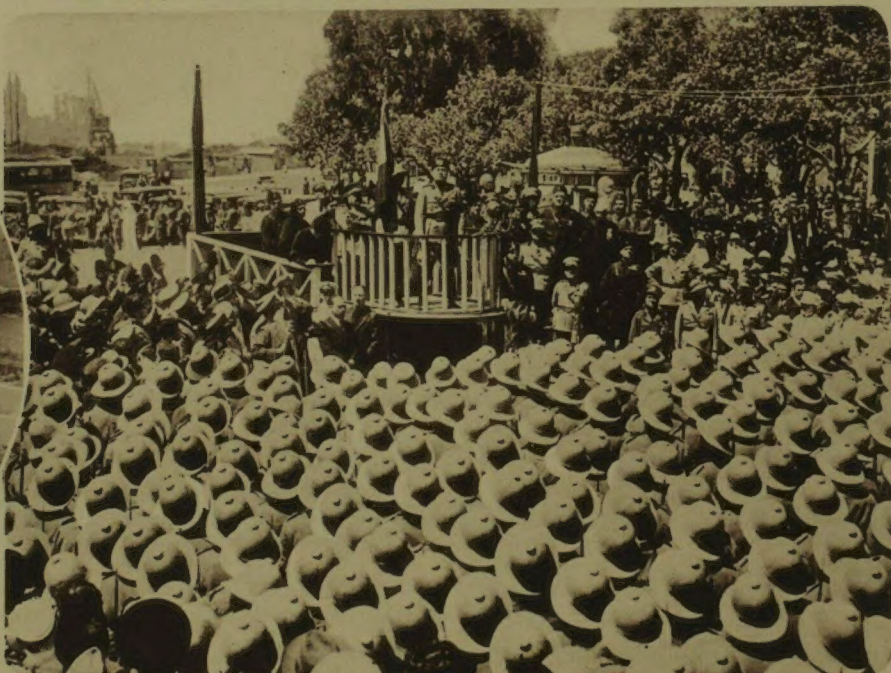
THE PRINCE OF WALES'S TRIBUTE TO O.T.C. TRAINING: A VISIT TO BERKHAMSTED SCHOOL.

them in the Great War and have now forgotten all about that." This part of his speech was loudly applauded. On June 13, in the course of his inspection of Berkhamsted School, the Prince paid a tribute to the discipline and healthy training provided by the O.T.C., and said he would go so far as to call cranks those who express their abhorrence of war by discouraging such training, or, if they are in positions of authority, by forbidding it.



A CHURCH STRUCK BY LIGHTNING, SET ON FIRE, AND DESTROYED: THE BLAZE AT TRINITY PRESBYTERIAN CHURCH, BROMLEY.

In a violent thunderstorm which broke over London on the afternoon of June 16 a number of buildings were struck by lightning. One was the Trinity Presbyterian Church, Bromley, at the corner of Freeland Road and Upper Park Road. It was set on fire. Despite the utmost efforts of the Bromley and Beckenham fire brigades, the flames could not be controlled till nothing but twisted steel girders and gaping holes remained of the building.



SIGNOR MUSSOLINI'S TRIUMPHAL TOUR OF SARDINIA: FOREIGN OPINION RIDICULED IN SPEECHES TO THE TROOPS.

Signor Mussolini ended a short visit to Sardinia on June 10, having made a tour of the island, in which he was tumultuously welcomed. Reviewing troops destined for Italian East Africa, the Duce declared that Italy would ignore foreign criticisms of her actions. In what was clearly a reference to Great Britain, he said that, in doing so, Italy would be imitating to the letter her mentors when they were creating an Empire or defending it.



## "NORMANDIE" BREAKS ALL ATLANTIC RECORDS: HER WELCOME AT NEW YORK; AND HER RETURN.



THE END OF THE "NORMANDIE'S" FIRST TRANSATLANTIC VOYAGE: THE LINER WELCOMED AT NEW YORK BY MICKEY MOUSE, A FIREFLOAT SALUTING WITH JETS OF WATER, A "BLIMP," AND HUNDREDS OF SHRIEKING HORNS AND SIRENS.



THE STATUE OF LIBERTY (WHICH WAS A GIFT FROM FRANCE TO THE UNITED STATES) SEEMS TO WAVE GREETINGS TO THE "NORMANDIE."



THE WAKE OF THE WORLD'S GREATEST SHIP: A STRIKING AIR VIEW OF THE "NORMANDIE" AS SHE STEAMED INTO NEW YORK HARBOUR. (LEFT) HER ARRIVAL AT PLYMOUTH, AFTER SHE HAD BROKEN THE RECORD FOR BOTH THE OUTWARD AND THE INWARD TRANSATLANTIC CROSSING.

THE "Normandie" arrived at New York on the afternoon of June 3 on the completion of her maiden voyage across the Atlantic. Her time between Southampton and the Ambrose Light set up a new record of 4 days 11 hours 33 minutes, her average speed being 29.68 knots. The best previous average had been made by the Italian "Rex," with 29.64 knots. On her return voyage the "Normandie" had the average speed, when she reached Plymouth on June 12, of 30.31 knots. Her best day's run averaged 30.91 knots. The "Queen Mary" is expected to do even better!





## DISCOVERIES AT HARUN AR RASHID'S BIRTHPLACE.

EXCAVATIONS AT RAYY (THE ANCIENT GREEK RHAGES): RELICS, PREHISTORIC AND MEDIAEVAL, FROM A CITY ONCE EQUAL IN SPLENDOUR TO BAGHDAD, BUT DESTROYED BY THE MONGOLS IN THE 13TH CENTURY.

By ARTHUR UPHAM POPE, *Adviser in Art to the Persian Government, and Adviser in Persian Art to the Pennsylvania Museum.* (See Illustrations opposite.)

FOR fifty years commercial excavations on the site of Rayy, near Teheran (the ancient Rhages of the Greeks), have been producing mediæval treasures which have taken pre-eminent place in all the great collections of Islamic art, public and private, throughout the world. Handsome bronzes, pierced and engraved, have come to light; rich gold necklaces and ear-rings with engraved and repoussé designs, and especially with delicate filigree ornament, have been found; one group of burials yielded some two dozen pieces of silk, showing exquisite and complicated patterns rendered in a variety of highly accomplished

as has been frequently suggested, there was a strong influx of very early prehistoric culture from Central Asia, it would almost inevitably have flowed across this area. Or, on the other hand, if, as has been more recently urged, the most important early civilisation developed in north-west Iran, this stream also would in all probability have inundated this region. If there were influences from the East, these also could have reached there. In short, the place seemed to be a logical focus for diverse cultural currents.

With all these probabilities in mind, the University Museum, Philadelphia, generously supported by

Mrs. William Boyce Thompson, in conjunction with the Boston Museum of Fine Arts, undertook excavations at Rayy last year under the direction of Dr. Erich Schmidt. The first season's work proved slow and difficult. The extensive commercial digging over the site had destroyed evidence and confused levels. Important surface indications had been quite obliterated. Dr. Schmidt had, as it were, to feel his way, and every extension of the work had to be cautious and tentative. Nevertheless, valuable results have already been obtained.

Of primary interest is the verification of the assumption that there would be

prehistoric deposits. A quantity of sherds of a very fine chalcolithic painted pottery has been recovered. The very fine-grained, rosy paste had been worked with great skill into exceedingly thin-walled, hard-fired vessels, and the smooth, even surface is decorated with a large repertoire of ingenious geometric motives and

mediæval objects of which so many examples had already been found, but also, at deeper levels, for prehistoric remains. The site is ideally placed to dominate the Iranian plateau. If,



FIG. 2. A GROTESQUE MASK IN STUCCO, DISCOVERED AT RAYY: ONE OF A PARTHIAN TYPE, RECALLING THE MESOPOTAMIAN WIND DEMON, PAZUZU.

spirited animal figures. The ware is one version of the type of which such notable examples are known from the finds of the French Mission at Susa and of the Oriental Institute expedition at Persepolis, but the style is a distinctly individual variant. Instead of the marked geometrical conventionalisation of the earliest Susa ware, or the rather substantial silhouettes of the Persepolis type, the Rayy drawing is purely linear and cursive, the animals especially being instinct with nervous animation. This whole group of painted potteries is usually assigned to the turn from the fifth into the fourth millennium B.C., though there is some tendency to date them even a millennium earlier (Fig. 4).

Owing to the general use of unfired brick, which was so rapidly completely effaced, there was little hope of finding extensive mediæval architectural remains, yet Dr. Schmidt has uncovered walls which seem to be those of the eighth-century mosque. Even more interesting was a small chamber sufficiently complete so that it could be reconstructed (Figs. 1 and 3). This had been roofed with a vault supported by ribs or armatures, so close in design to the vaulting of the Church of Saint Martin des Champs (c. 1135) that the drawing of one vault might almost serve for the other. Brick tombs excavated in a mediæval necropolis are interesting because they are decorated with faience mosaic. The patterns are simple but effective, and the discovery is important as showing a very early phase of this type of architectural ornament, which came to its supreme development in the fifteenth century—for example, in the beautiful Mosque of Gawhar Shâd in Mashhad.\*

Two fragments of stucco ornament also are valuable as historical links. A hawk striking a goose (Fig. 6), which is in itself a splendid animal representation and a most effective decoration, is significant because of its very close relation to the motive on a so-called *Laqabi* plate in the Metropolitan Museum (Fig. 7). The provenance of this rare and handsome type of polychrome pottery has never been definitely determined, and while a number of examples have been found at Rayy, Kashan wares also are found at Rayy, and this particular plate in the Metropolitan collection is believed to have been excavated at Kashan. The close similarity, however, of its decoration with the Rayy stucco motive strongly supports the theory that the type was produced at Rayy.

A detached grotesque mask in stucco (Fig. 2) goes back to an even older tradition. Such detached masks applied directly to the wall surface are a conspicuous feature of the Parthian palace at Hatra. The face recalls the type of Pazuzu, the old Mesopotamian wind demon, who was so often depicted for apotropaic purposes even down into the Parthian period (249 B.C. to 224 A.D.), but this might merely be an accidental resemblance. The mediæval pottery recovered (Figs. 5, 8, 9, and 10) includes handsome examples of well-known types, but does not yet provide sufficient evidence conclusively to settle any of the outstanding problems of attribution. Dr. Schmidt recently returned to Iran for a second season's work, from which valuable results are expected.

\* This mosque was described in an article by Mr. Upham Pope, with photographs taken by him, in *The Illustrated London News* of September 27, 1930.



FIG. 1. STRIKINGLY SIMILAR TO A FRENCH MEDIAEVAL GOTHIC VAULTING SYSTEM: A RECONSTRUCTION OF A ROOM WITH A VAULTED CEILING, OF ABOUT THE TWELFTH CENTURY, EXCAVATED AT RAYY (SEE FIG. 3).

weaves. But most important of all in quantity, in variety of types and techniques, in individuality of style, and in sheer beauty of form, colour, and decoration, is the pottery. Indeed, the discoveries at Rayy have revealed a hitherto unknown phase of the ceramic craft, and as a result Persian pottery competes with Chinese for primacy as the supreme achievement of the potter's art.

Nor is it surprising that the ruins of Rayy should have yielded such numerous and sumptuous treasures, for Rayy was one of the greatest cities of the Middle Ages. In the whole Orient only Baghdad could vie with it in splendour, and perhaps even Baghdad's magnificence was in part derivative from Rayy, for Harun ar Rashid was born in Rayy.

Within the city's double fortifications there were three famous castles. The great mosque had been built in the eighth century. A succession of princes added their government buildings and palaces, and the warehouses and bazaars expanded far beyond the city walls into two different suburbs. Here were assembled luxuries from many lands, and to these were added Rayy's own fine manufactures, notably certain stuffs for which she was famous. The whole town was built of brick, some fired brick but much of it sun-dried, and many of the houses were faced with blue-glazed tiles. All this was laid in ruins in 1220, when the Mongol hordes swept over central Iran, massacring, plundering, and burning. A century later an attempt was made to rebuild the city, but it was abortive. The survivors of the city's former population were established elsewhere.

That the city was thus practically obliterated at a blow was, from the archaeological point of view, a decided advantage, for the circumstance gives a terminal date to the objects found there. Moreover, the fact that the city was largely built of unfired brick also was fortunate for the archaeologist, for this material, which is nothing but sun-dried mud, dissolves, as it were, into its original state, making heaps of clay which protect such deposits as pottery and even metals, and which are also comparatively easy to work.

The importance of the material already recovered there, the history of the city, and the conditions of its destruction all combined to indicate that Rayy offered a very important site for scientific excavation. Moreover, it seemed probable that the place would prove to be significant not only for the splendid



FIG. 3. EXCAVATIONS AT RAYY: WORK IN PROGRESS IN A SMALL CHAMBER WHICH HAD HAD A VAULTED ROOF AND WAS SUFFICIENTLY COMPLETE TO BE RECONSTRUCTED (FIG. 1).



## A HITHERTO UNKNOWN PHASE OF PERSIAN CERAMICS: RAYY EXAMPLES.

PHOTOGRAPHS SUPPLIED BY MR. ARTHUR UPHAM POPE. (SEE HIS ARTICLE OPPOSITE.)



FIG. 4. PREHISTORIC PAINTED POTTERY FROM RAYY—A LIVELIER VARIANT FROM THE SUSA AND PERSEPOLIS WARE: A BOWL DATING FROM ABOUT THE FOURTH OR THIRD MILLENNIUM B.C., WITH DARK-BROWN PATTERNS ON A LIGHT-BROWN GROUND.



FIG. 5. MEDIEVAL POTTERY FROM RAYY: A TURQUOISE-GLAZED BOWL OF ABOUT THE TWELFTH CENTURY A.D.—A FORM OF WHICH NUMEROUS EXAMPLES HAVE BEEN FOUND THERE, APPARENTLY CHARACTERISTIC OF RAYY CERAMICS.



FIG. 6. A STUCCO ORNAMENT, DISCOVERED AT RAYY, REPRESENTING A HAWK ATTACKING A GOOSE—A FRAGMENT CLOSELY RELATED IN MOTIVE TO THE LAQABI PLATE SHOWN IN THE ADJOINING ILLUSTRATION (FIG. 7).



FIG. 7. A CLOSE PARALLEL, IN SUBJECT, TO THE STUCCO ORNAMENT SHOWN IN FIG. 6: A SIMILAR HAWK AND GOOSE DESIGN ON A LAQABI PLATE SAID TO HAVE BEEN FOUND AT KASHAN, AND NOW IN THE METROPOLITAN MUSEUM, NEW YORK.

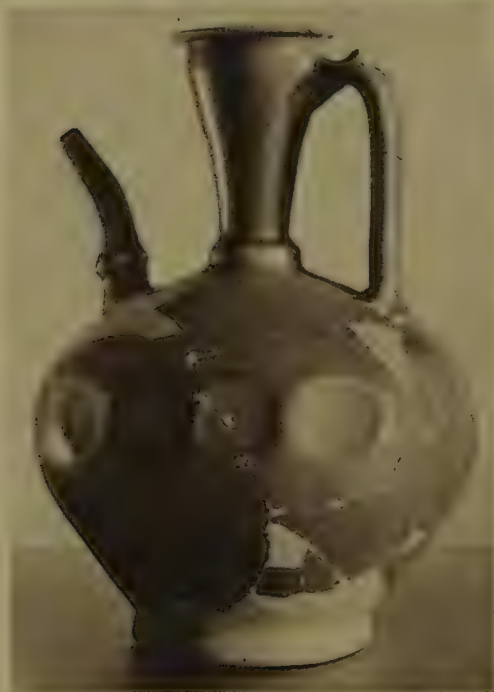


FIG. 8. AN EXAMPLE OF MEDIEVAL POTTERY FOUND AT RAYY: A BLUE-GLAZED SPOUTED JUG, DECORATED WITH THUMB INDENTATIONS AROUND THE BODY, DATING FROM ABOUT THE TWELFTH CENTURY.

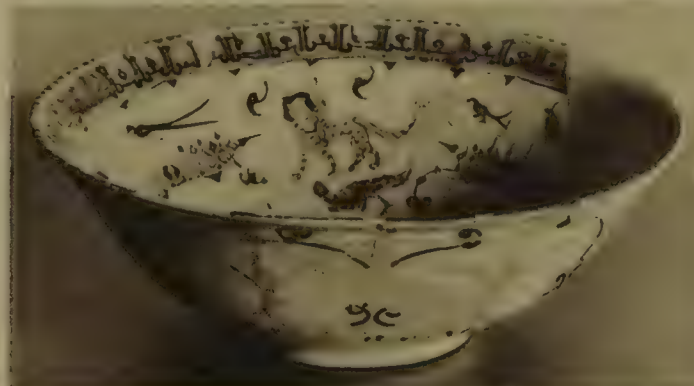


FIG. 9. DECORATED INSIDE WITH FIGURES OF A SPHINX AND VARIOUS BIRDS, AND A KUFIC INSCRIPTION ROUND THE RIM: A BOWL OF THE MINA I. POLYCHROME PAINTED WARE, FROM RAYY (TWELFTH OR EARLY THIRTEENTH CENTURY).



FIG. 10. A VESSEL FOR KEEPING WATER COOL BY EVAPORATION THROUGH THE POROUS BODY: AN UNGLAZED JUG FROM RAYY, WITH APPLIED RELIEF ROSETTE ON THE NECK (C. TWELFTH CENTURY).

one prehistoric and the other mediæval. As Mr. Pope points out, the fact that Rayy was utterly destroyed by Mongol invaders in the year 1220, and never rebuilt, provides a terminal date to its relics of the Middle Ages. Much of the prehistoric material found during the excavations, consisting of sherds, did not lend itself well to illustration, but one example, pieced together from fragments,

is shown above in Fig. 4. The full descriptive note upon it reads as follows: "A prehistoric bowl of the fourth or third millennium B.C., with dark-brown conventional floral patterns and hatchings on a lighter brown ground. This exemplifies one of the types that succeeded the red ware with the active animal silhouettes." Both the prehistoric and the mediæval pottery from Rayy are of outstanding quality. As Mr. Pope says, the discoveries there "have revealed a hitherto unknown phase of the ceramic craft, and, as a result, Persian pottery competes with Chinese for primacy as the supreme achievement of the potter's art."



# THE MAKING OF A COLONY.

BEING AN APPRECIATION OF  
**"WHITE MAN'S COUNTRY": By ELSPETH HUXLEY.\***

(PUBLISHED BY MACMILLAN.)

**K**ENYA, a stripling among British colonies, has had what is called a "difficult childhood." It has been a country of white settlement for a little over thirty years, and it has been a Colony for only fifteen years. It has not been spared any of the problems with which the Dark Continent abounds. Its "native policy" has been a centre of perpetual controversy, and its European population has been the target of many criticisms which, it is to be hoped, these two workmanlike volumes will help to dispel. Indeed, in recent years, Kenya has been, in some sort, the focus of a conflict between two antipathetic points of view, which are tersely expounded by Mrs. Huxley. The anti-imperialist has taken this young Colony as the epitome of all that he most dislikes in British colonising policy. The imperialist—not necessarily of the reactionary kind—has seen in East Africa a sphere of the "dual mandate" which he believes that Britain can still share, to the advantage of mankind, with backward races. This school of thought has had to bear many reckless insinuations of "forced labour" and "exploitation of the native" in Kenya. Mrs. Huxley's history, which is consistently temperate and judicious, will serve to show how much misunderstanding of the true situation has been embodied in these accusations, so easy to make at a distance, so provocative of prejudice, and so ill-supported by facts.

Kenya's endemic native problem has been complicated by an "Indian question," which in 1923 roused such fierce emotions that the settlers were prepared to offer armed resistance if their case did not receive what they deemed to be fair consideration in Downing Street. Hardly less violent were the antagonisms aroused by the question of East African federation, which dragged on for years until it was abandoned in 1929. In 1930, under a socialist régime, the whole record and policy of the Colony were the subject of a concerted attack, and the settlers, who were in the midst of acute economic difficulties, were placed upon their defence. They may well have asked themselves whether, in the brave New World, it had become a crime to venture forth into virgin lands and attempt, against every possible obstacle and discouragement, to earn an honest livelihood and to carry something of European civilisation beyond the confines of overcrowded industrial countries.

The task was not easy, and it needed qualities of which the British race, before it fell into the mood of apologising for itself, was not wont to be ashamed. The settler had to challenge, and to keep on challenging, all those massed adversaries which relentlessly oppose the cultivator in equatorial regions. As early as 1907, Mr. Churchill saw in the Protectorate (as it then was) "everywhere hard work, straitened resources, hopes persisting through many disappointments, stout hospitable hearts, and the beginnings, at any rate, of progress." East Africa was a standing liability upon the British taxpayer until Sir Charles Eliot, in 1900, following the lead of Lord Delamere, saw the need of making it self-supporting by white settlement, and until Sir Percy Girouard, by a few years of brilliant work, put its finances in order. No sooner was it on its feet than it reeled under the impact of war; having survived that ordeal, and having entertained bright hopes in

if eventually it justifies the title of Mrs. Huxley's book, it will certainly have proved that faith may remove mountains.

Amid all these vicissitudes, Lord Delamere, whose biography is here linked with the history of Kenya, was the type and symbol of the enterprising settler. He was, and must always remain in the chronicle of this Colony—

... an ever-fixed mark

That looks on tempests and is never shaken.

He first went to East Africa, in his twenties, for travel, adventure, and big-game hunting. He gave, at that time, little promise of being more than a rather irresponsible young man with no conspicuous talent except for amusing himself. But East Africa cast a spell upon him, and he not only determined to make his home there, forsaking



LORD DELAMERE, OF WHOM "WHITE MAN'S COUNTRY" IS PRIMARILY A BIOGRAPHY: THE MAN WHO WAS FOR THIRTY YEARS THE ACKNOWLEDGED LEADER OF THE KENYA SETTLERS.

Lord Delamere, with whose name the history of Kenya in the twentieth century is inseparably connected, died in November 1931. This portrait was presented to him by the settlers of Kenya in 1923. Reproductions by Courtesy of Macmillan and Co., Publishers of "White Man's Country."

Delamere became an institution, and inevitably found himself in the position of the settlers' leader and representative. He took a prominent part in local politics, and again and again his views upon the affairs of the Colony showed both sound judgment and no small gift of vision. When, as happened all too seldom, sympathetic understanding existed between the administration and the settlers, he was a loyal and valued coadjutor of the Governor. But he could also be an implacable critic of bureaucracy, and his name was not always beloved in official quarters. He led the Kenya deputation to Downing Street in 1923 in connection with the rights of Indians in the Colony. While he stoutly defended the settlers' interests in each of Kenya's successive crises, he was also of liberal tendency in all matters which affected the self-government, interests, and opportunities of the natives. He himself was always on the best of terms with them, and by his personal influence was largely instrumental in preventing a Masai rising, which would have been a formidable complication for England, during the East African campaign in the Great War. He was notorious for his indulgence to peccant natives, and did much to further schemes for their education. He believed, however, in the "inevitability of gradualness" for native self-government, and steadily opposed rash, chimerical schemes which he believed would have defeated their own ends. He was the leader for the defence when the whole policy of the Colony was attacked in 1930. Many of his letters and speeches show great political shrewdness of a blunt, inornate kind. He built up a great variety of interests in Kenya, and, considering his uncertain health, was extraordinarily energetic in attending to them. He died, worn out but active to the last, in 1931, at the age of sixty-one.



LORD DELAMERE IN 1930: A PHOTOGRAPH TAKEN IN THE YEAR BEFORE HIS DEATH.

He had grave defects of character. His temper was violent, and he never got over a boyish weakness for crude horseplay. His nature was not of fine fibre, and Mrs. Huxley does not attempt to present him as a wholly lovable man. More than once, his good faith was called in question, and he had to answer damaging accusations concerning some of his business transactions. An impartial reader of the evidence presented by this biographer will not, we think, hesitate to acquit Lord Delamere of these charges, and he was certainly vindicated in the most emphatic terms by the representatives of the Government. He had little capacity for compromise and conciliation, and he was not free from a certain petulance which suggests vanity, or, perhaps, a dictatorial tendency almost inevitable in the circumstances of his life. Between the points of view of the "man on the spot" and the statesman who is dealing in abstractions of government, there will always be an antinomy. It is well, indeed, that there should be this conflict; for out of it emerges the expedient compromise which is always an essential of government.

Nature might stand up to all the world and say, not that this was, by the highest standard, a great man, but—this was a man. A critic, of an opposing school of thought, once described him as "part politician, part poseur, part Puck, but the greater part patriot." Some of our political prigs do not always understand that a man may be a convinced realist and a convinced idealist at one and the same time. Amid all the exigencies of this pioneer's adventurous life, a principle, a motive, not yet negligible in the world, stood firm. It was a principle of courage, of enterprise, of defiance of difficulties, and of loyalty to certain ideas of responsibility which he believed were of importance to civilisation. Many will find it difficult to believe that any intelligent person could openly profess such views; but they must remember that Lord Delamere was born in 1870, before Englishmen had begun to be ashamed of having successfully governed half the earth.

C. K. A.



A SOLID MASS OF FLAMINGOS ON LAKE NAKURU: A VIVID FRINGE OF PINK TO THE BLUE WATERS.

the recovery period, it was at once involved in economic and political complications of the first magnitude, and there seemed to be hardly a moment when it had breathing-space from Commissions and Settlements and Circulars. No portion of British territory has ever suffered more severely from too many cooks and too many physicians. For two years—1927 to 1929—it enjoyed substantial prosperity and comparative tranquillity. Then came the locusts, devouring all before them, and hard upon them followed a swarm of politicians and humanitarians who regarded the White Man's Burden as a swag of ill-gotten gains. The Colony now struggles on in an anarchical world, and

his family seat, but conceived the idea, as early as 1897, of opening up the country for white occupation. For the remainder of his life, in spite of ill-health and several serious accidents, he was the pioneer of almost every economic experiment in Kenya. Though his finances were always highly precarious (despite repeated suggestions that he had made a huge fortune, not always by the most scrupulous means), he bought large tracts of land, and was indefatigable in making pastoral and agricultural experiments. He met with the most heart-breaking disappointments at first, but conquered his difficulties by admirable pertinacity. Mrs. Huxley's entertaining pages will enlighten many who do not realise what enemies lie in wait for the settler in tropical countries—from pests and diseases of endless variety to meddlesome baboons and blundering hippopotamuses.

\* "White Man's Country: Lord Delamere and the Making of Kenya." By Elspeth Huxley. Vol. I.—1870-1914; Vol. II.—1914-1931. (Macmillan and Co.; 25s.)





GIANT GROUNDSEL GROWING BESIDE THE NEWLY FOUND LAKE: VEGETATION TYPICAL OF THE HIGHER LEVELS OF THE EQUATORIAL MOUNTAINS.



THE DESOLATE SHORE OF THE LAKE, WITH ITS WHITE BEACH, PERHAPS CAUSED BY DEPOSITS OF SODA: LUKE-WARM WATERS 12,000 FEET UP.

**T**O go lion-hunting in Africa and to discover a new lake was the adventure of Mr. K. C. Gandar Dower during the past winter. He informs us that the lake was found in the course of an expedition organised to obtain scientific proof of the existence of the spotted lion, an animal believed to inhabit the higher levels of Mt. Kenya. The boys reported the existence of a beautiful

*[Continued below.]*

## A NEWLY DISCOVERED LAKE ON THE SLOPES OF MT. KENYA : MYSTERIOUS LUKE-WARM WATERS 12,000 FEET ABOVE SEA-LEVEL.



A SEMI-INFRA-RED TELEPHOTOGRAPH OF THE LAKE; WITH THE PEAK OF MT. KENYA IN THE BACKGROUND, ABOUT FIFTEEN MILES AWAY; AND SHOWING THE STEEP BANK OF THE LAKE, COVERED WITH BURNT SCRUB.



A LAKE WITH WARM WATERS, PROBABLY OF VOLCANIC ORIGIN, HIGH UP ON A MOUNTAIN-SIDE BELOW THE 17,040-FOOT SUMMIT OF MT. KENYA: A GENERAL PANORAMA; SHOWING ITS DESOLATE SURROUNDINGS AND THE FACT THAT THE WATERS APPARENTLY HAVE NO ENTRANCE OR EXIT ABOVE GROUND.

bean-shaped lake to Mr. Raymond Hook, who was in charge of the transport of the expedition, and, since no lake was known to exist where they reported it to lie, Mr. Gandar Dower decided to investigate. The lake was hard to get to, as the upper waters of the Gacita River cut deep gorges in the soil which men on foot could only cross at about one point in half a mile. He had no instruments for accurate survey work, but the weather was good, and he was able to take a number of photographs and sufficient compass bearings. The lake lies about fifteen miles from Kenya peak, beneath the summit and to the north side of a subsidiary

peak to the north-east of Lake Ellis. It is between a quarter and half a mile long, and its waters appear to have no entrance or exit above ground. Another remarkable feature is that the water is luke-warm, whereas one might have expected it to be icy cold at its altitude of 12,000 feet. As our photographs show, the lake is surrounded by steep banks covered in burnt scrub; and it is these, no doubt, which have helped to keep the lake inviolate till now, since an explorer would not suspect its existence until he was right on top of it. Mr. Gandar Dower, its discoverer, is the well-known exponent of lawn tennis, squash rackets, and many other games.





## THE WORLD OF SCIENCE.



### BIRDS AND INSTINCT.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

WHAT is an instinct? As generally defined, it is a form of behaviour independent of experience, performed for the first time, and sometimes but once in a lifetime, in exactly the same way by every individual of the species, and successive generations. Behaviour of insects is said to be of this kind. It might be called "inherited habit." But this will not carry us very far. What formed the

company of their parents, and feed themselves. But with the more highly specialised birds, such as the hawk tribe, for example, the young are hatched blind and helpless. But the sense of "awareness" that these helpless creatures must be fed is no new problem confronting the parents. For we find the hen calling her chicks around her to feed them; we find the male hawk bringing food to his mate on the nest. They are therefore able to interpret the gaping mouths in the nest as mouths demanding food.

May we not, then, regard what are so commonly called "instincts" among birds as so many "emotional" states, governed by internal stimuli? There seems support for this view in the long and patient researches of my old friend Mr. H. Eliot Howard, on the warblers, and in his latest book, "The Nature of a Bird's World," where he gives the results of an intensive study of the water-hen, and small birds, such as the yellow-hammer. Here he finds, not "instinctive" behaviour, cut and dried, but rather "moods." Let it turn suddenly cold in the early stages of mating and nest-building, and progress is suspended till the appropriate "urge" is revived by the return of the sun, and more ample food.

Bodies are not merely animated bones and muscles and nerves and digestive and reproductive organs. The mind reels before the contemplation of the millions of years which have gone to the fashioning of these bodies, and to the "adjustments" of structure which have made them what they are. And accompanying these processes of "adjustment" have been adjustments of the brain and other nervous tissue, in regard to what we call "behaviour," which is as deep-rooted as we are told is sin itself.

And now let me pass from the purely speculative to the consideration of the strange nesting-habits of the megapodes, which started this trend of thought. These, and the cuckoos, have departed widely from the normal habits of birds in relation to their offspring. The megapodes are game-birds remarkable for the great size of their feet. Of the six-and-twenty species, however, only one or two present any approach to splendour in the matter of their plumage. But they all agree in discharging their parental functions in a

very perfunctory manner, since they lay their eggs either in a mound of vegetable debris, or in a pit sunk in the ground, and then leave them. The details naturally vary among the different species, in the two types of interment; but an example of one of each will suffice.

The "mound-builder" shown in the adjoining photograph (Fig. 1) is the Australian brush-turkey (*Cathartus lathami*). He it is, apparently, who builds the mound or nest. He first clears for it a suitable site, and then proceeds to pile up vegetable mould and leaves, until the heap may attain to a height of 6 ft. or more, and a diameter of as much as 50 ft. The female now begins to lay her eggs therein, digging down into the heap, until the warmth generated by the fermenting material tells her that the hole is deep enough. The cavity is then closed up, and incubation starts at once. The female in this species seems to return every second day, until the full clutch, which seems to number seven or eight, is laid, each, as in all the species, with the small end downwards.

The embryonic life is prolonged further than in any other known bird, a fact which I discovered some years ago when examining a series of ripe embryos, sent to me *within* the shell. I found that the nestling-down stage had already been passed, and the juvenile



1. THE AUSTRALIAN BRUSH-TURKEY (*CATHARTUS LATHAMI*) SCRATCHING UP MATERIALS FOR ITS MOUND—THE LEFT FOOT SEEN STRIKING BACKWARDS.

Close and sustained study of all the known species of Megapodes is yet to be made. At present it is by no means clear from the records of travellers and collectors whether they are, in some species at any rate, polygamous, or whether two or more pairs combine in building the great incubator or mound.

habit? Let us take what we call "instinctive behaviour" in regard to the reproductive cycle among the vertebrates. Some fishes just shed their eggs, like the plaice or the cod-fish, and leave them to their fate. Others guard them jealously; some build nests for them. The reptiles commonly choose a suitable site for the eggs and leave them; others, again, guard them. But what guides their choice of a site; what "suggests" to them that these eggs cannot just be left to their fate? Similarly, a bird having laid her eggs, what is the measure of her appreciation of the relation she stands in towards them—that she must "brood" them? The earliest birds—like some birds to-day—made no provision for their eggs. What started nest-building? We may reply, a certain sense of her awareness that she could exchange discomfort for comfort, when brooding her eggs on cold, damp ground, by placing them on a few sticks or stones. Such slight reasoning powers, we may suppose, were the common heritage of all these primitive nest-builders, in varying degrees of perfection. Those defective in this heritage left no offspring. Let it go at that. Here, then, was the beginning of nest-building. But the eggs, in the history of the race, came first, and the nest afterwards. The inherited habit of nest-building, then, had to be awakened before the deposition of the eggs. This brought so, how is this "awakening" brought about? That "reproductive" cycle to which I have referred is dependent on the activities of substances which we call "hormones," at stated periods, within the reproductive glands, and the nature of these hormones is specific, and developed in orderly sequence; prompting first the mating "behaviour." Fertilisation having taken place, the nest-building "behaviour" slowly develops in intensity, and has performed its functions by the time the eggs appear, by which time the brooding "behaviour" will have come into play. With the hatching of the eggs, new behaviour, to ensure the care of the young, comes into force.

Now, with the primitive birds, like the game-birds, for example, the young are hatched able to run about in the



2. THE MALE BRUSH-TURKEY ON TOP OF HIS MOUND: A NATIVE OF EAST AND NORTH-EAST AUSTRALIA.

The name "brush-turkey" was apparently given because of the pinkish-red colour of the naked skin of the head and neck, which is further enlivened by an inflatable sac or "wattle" of bright yellow round the base of the neck, plainly visible in this photograph.

plumage assumed! Thus the whole "nestling stage" is passed through before hatching. In emergence, the young force their way out of the mound, and as soon as the plumage has dried, they can use their wings and feed themselves. Hence there is no need for parental care. I would fain linger on this theme, but must pass now to say something of the maleo, which lays its eggs in the sand. This is one of the most resplendent of the tribe. The upper parts are of a dark brown, while the breast is of a vivid salmon-pink. A further distinguishing feature is a large, globular, bony protuberance, or helmet, on the back of the skull, covered with black skin, and contrasting with a bare patch of flesh-coloured skin around the eye.

The only account of its nesting-habits that I have seen is that of the great traveller-naturalist, Alfred Russel Wallace, who found it on the northern peninsula of Celebes. In his day, large numbers sallied forth from the forests to the sea-beach during August and September to lay their eggs in the deep, loose, and coarse black volcanic sand. The birds, he says, come down in pairs, and proceed to scratch, alternately, to give each other a rest. The sand is thrown out "in a complete fountain" by the great feet. When the hole is judged to be sufficiently deep, the female deposits an egg, and the pair return to the forest, some fifteen miles away. At the end of ten or twelve days, the same pair return, and another egg is deposited. When the full clutch is completed, no further interest in the site is shown. The young birds, on hatching, force their way out, and at once make for the forest.



3. THE MALE OCELLATED MEGAPODE (*LIPOA OCELLATA*) OF SOUTH AND WEST AUSTRALIA: A SPECIES WHICH DEPOSITS ITS EGGS IN THE CENTRE OF ITS MOUND, ABOUT THREE INCHES APART—UNLIKE OTHERS WHICH LAY THEIR EGGS IN DIFFERENT PARTS OF THE MOUND.



# BLACKCOCK IN THE LISTS: THE SEVERAL STAGES OF A FIGHT FOR A MATE.



1. HOMAGE TO THE PRIZE BEFORE THE BATTLE.



2. THE TWO COCKS READY FOR ACTION.



3. BATTLE IS JOINED: THE FIRST ATTACK.



4. A BREATHING-SPACE BETWEEN ROUNDS.



5. IN-FIGHTING: A PHASE OF THE STRUGGLE



6. THE FINAL AND DECISIVE ENGAGEMENT.



7. A KNOCK-OUT—AND VICTORY.



8. THE VICTOR CONTINUES HIS COURTSHIP.

In the pairing season, blackcock are pugnacious birds and are in the habit of resorting to some spot where, in the morning and evening, they fight for the possession of the hens. Each challenges the other in turn and goes through a series of skirmishes till the stronger birds have driven off or incapacitated the

rest. This series of photographs, taken in Finland, shows the various stages of a fight between two cocks, with the happy ending (for the victor) in the lower right-hand corner. The series, a remarkable photographic achievement, should be "read" downwards as numbered—first the left side, then the right.

PHOTOGRAPHS BY GUNNAR GRANBERG.



# The World of the Theatre.

By J. T. GREIN.

## THE DYNAMICS OF THE PLAY.

THE life of a play on the stage depends essentially on its movement. It may spin, as it were, on its own axis and with each whirl bring a fresh surprise. This is the method of the authors of "Golden Arrow," at the Whitehall, for it is not in the story of the politician and his embarrassing mistress that it gets its driving force, but in the verbal pyrotechnics that shoot off from it. Neither the characters nor the story have any persuasion, though Mr. Laurence Olivier as the prey, Mr. Cecil Parker as the amorous dupe, and Miss Greer Garson as indefatigable huntress keep their puppet parts lively by their ingenious resource, while the adventure deftly spans three acts for one purpose, and that to embellish it with jests. Every turn of the tale is bright with a witty comment or a swift, pungent sally. We laugh continuously as each barbed line and smart rejoinder pricks with its unexpectedness. We are amused by the irrelevances, the sparks which fly off the catherine-wheel of the plot. These gain brightness through the polish of the players, who know how to give edge to every line, and through the production that intelligently seeks the entertainment in the right place. It was the failure of Mr. J. B. Priestley in his diversion, "Duet in Floodlight," which repeated its jest till the joke lost its laughter, that neither tale, characters, nor dialogue had enough movement to sustain the trifle over the long distance of three acts.

The propelling of the play may spring from a cunningly devised story. The cross-word puzzle that sets the mind at work relies on its own intricacy to stimulate a movement towards its solution. "Someone at the Door" was contrived on this inventive pattern, but all its resourceful ingenuities did not ensure any outstanding success at the New; but it has since been revived at the Comedy. There is the same shrewd craftsmanship behind Mr. John Galsworthy's "A Family Man," at the Playhouse, for it is the playwright's manipulation which engineers the trial-scene where the magistrate and prospective mayor is arraigned before his own bench. It is as brilliantly designed as it is played, and Mr. Wilfrid Lawson discovers a rare vein of humour running through the pathos. The directness of the acting and the temper of the production provide splendid entertainment, but if we delve for the dynamics which give this play its momentum, they will be found partly in the character-drawing, but mainly in the sequence of effective situations accelerated by the playing and production. It is the dexterity of the craftsman that spins the plot.

There is a different and a more subtle movement in Lord Longford's "Yahoo," the play with which the Dublin Gate Theatre opened their repertory season at the Westminster. This satiric fantasy employs its episodes—the Draper Letters and the Stella-Vanessa legends—to illuminate the tragic character of Dean Swift, and the vitality of the portrait gives the play its force. It is an imaginative recreation, and it evokes in its progress an imaginative sympathy. We do not challenge the disputed data because the focal centre is not there, and we watch the oncoming eclipse of the great mind with apprehension, for we share in its tortured, thwarting experience. It is a similar quality and a parallel genius which invest the play of Mr. Emyln Williams, "Night Must Fall," at the Duchess. We have already learned of his uncanny power to establish an ominous atmosphere in his play "A Murder Has Been Arranged," and it is the same penetrating and pervading imagination which is at work. This means both as author and actor, for he plays the murderer's part; he is less actively concerned with the deed, and more interested in searching the criminal mind and communicating its movements to us.

It is true that, for the purposes of theatrical relief, he provides chuckles of laughter by cleverly written, humorous lines which

Miss Kathleen Harrison gives with commendable gusto; but these have been grafted on out of box-office considerations, and, though they succeed in their comic purpose, they lie outside the play's central intention. This is clear, for the outlines of the simple narrative and the identification of the murderer are plainer in the opening scene, where Mr. Eric Stanley, as the Lord Chief Justice,

dismisses the appeal. There is therefore no trick of surprise, no manipulation of event, and, between the three chief protagonists, no irrelevances of dialogue. The young waiter, Mrs. Bramson, and her niece are drawn with persuasive fidelity. The girl intuitively suspects the "baby face" of one murder, and perceives the evil of his corrupt designs on the flattered, self-pitying, irascible old woman.

Loathing and fascinated, yet still in her terror, she pities and comprehends. Miss Angela Baddeley's study has the rare power of revealing the suffering behind the play-acting mask and of enabling us to introspect more deeply than motive or event. Dame May Whitty is truly vital as the doting, vain old woman, and renders her violent end forcible. Mr. Emyln Williams, in a performance of remarkable subtlety, presents the mask of vanity, suavity, callousness, and cunning, and, in due course, reveals the hidden fear, so that the imaginative tension is almost unbearable. The result of such sure delineation of character, such analysis of a perverted mind, such aspects of its reactions, when they are stated with such economy, is to establish an atmosphere of apprehension, and a mood of pulsating excitement far deeper and more significant than the ordinary sensationalisms of melodrama.

In "Grief Goes Over," at the Globe, Mr. Merton Hodge has chosen for his theme the accepted truth that the agonies of sorrow must pass. To illustrate his argument he sets down two tragedies in the Oldham household and watches the effects on the bereaved.

But there is no essential relationship between the two events and no compelling movement which forces their acceptance as inevitable. It might be reasoned that life itself is formless, and that faithful photography of family history would discover it to be composed of seemingly detached and unrelated occurrence. But drama, if it is to establish its illusion, must go beyond the external event and find a deepening movement that will shape the history. Because the theme is so essentially non-dramatic, and the events are so arbitrary in their selection, the play lacks compelling force. We find the elder son, in spite of Mr. Ronald Ward's fine performance, too full of vice, and the younger son, cleverly depicted by Mr. Geoffrey Nares, too full of innocence to be accepted; while the suicide pact and the death of the girl-wife in childbirth lack the true motive. In short, there is no dynamic vibration to weld character and solitary circumstance so that things happen because they must.

Still, the play preserves its gentle interest, partly by virtue of the writing, which has an easy, natural dialogue, an unforced bubbling humour, and a steady avoidance of melodramatic emphasis. Mostly, I think our sympathies are enlisted because the people described are so likable and the performances are so appealing. Miss Elliot Mason as the old Scottish nurse is lovable in her good-natured fun. Miss Winifred Oughton as the prim spinster-aunt redeems her acidities with a kindly foolishness. Miss Mary Jones makes a charming victim of romance, while Miss Helen Vayne, as the young masseuse, is always welcome. It is Dame Sybil Thorndike who holds the stage as the widowed mother, and, in a beautiful performance that touches lightly both humour and emotion, she welds all the movement of the play into her direction, so that we forget its structural weaknesses, accept its quiet narrative, for the sake of this authentic Mrs. Oldham—so muddle-headed yet so sensible, so pathetic yet so courageous, so human and so lovable. If there are no stirring tensions, there is a subdued emotional current at work; if there is no dynamic drive, there is a pleasant, flowing narrative; if there are no epigrammatic jests, there is something better—a spontaneous humour and a picture of English family life tragically afflicted.



THE NEW COCHRAN MUSICAL COMEDY AT THE PALACE THEATRE: SYDNEY HOWARD (TOWARDS THE RIGHT), AS A GANGSTER, BEING GIVEN THE FREEDOM OF THE SHIP, IN "ANYTHING GOES."



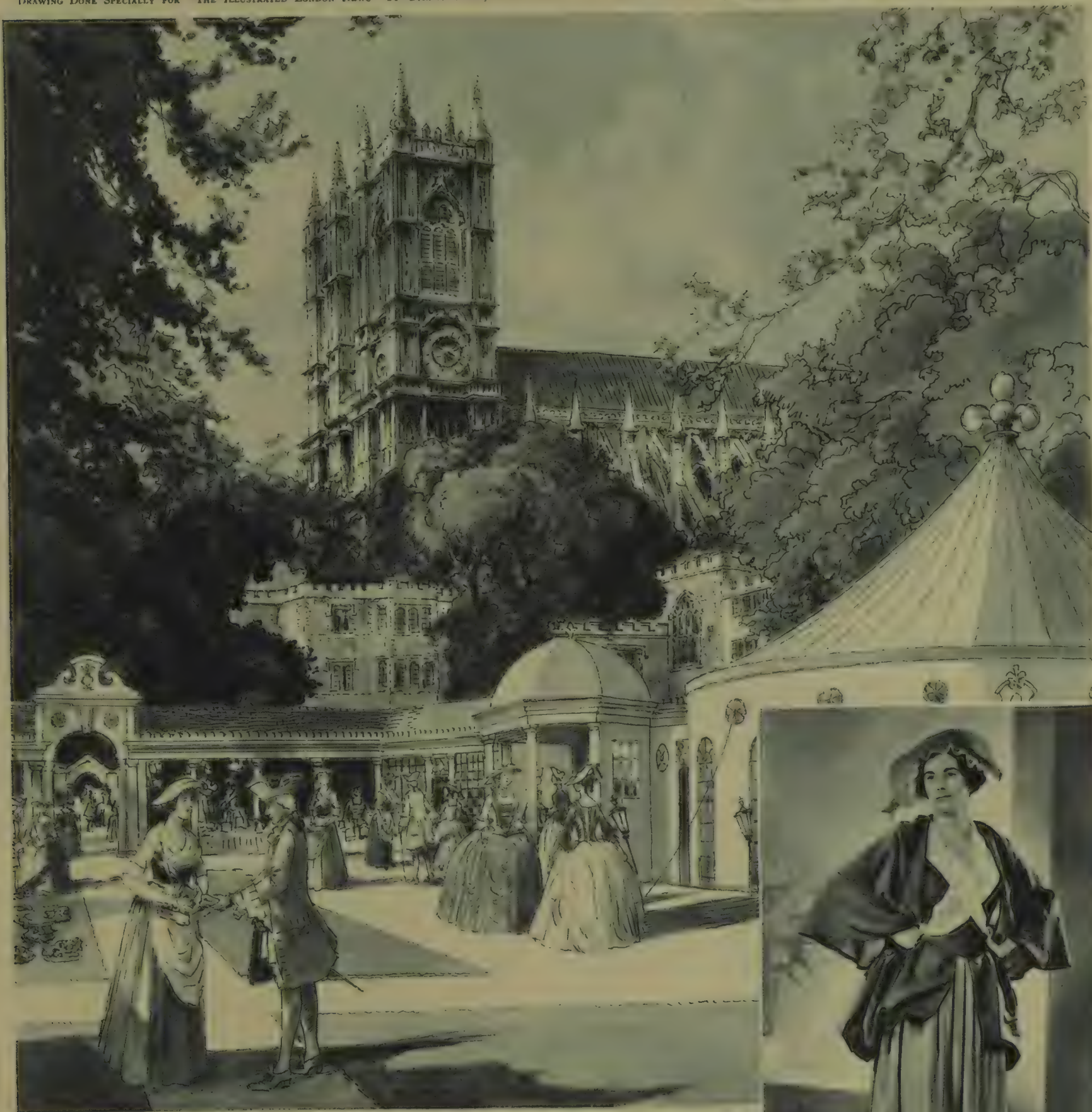
"ANYTHING GOES," AT THE PALACE THEATRE: A SCENE ON BOARD THE "AMERICA"; WITH JEANNE AUBERT, AS AN EX-EVANGELIST NIGHT-CLUB QUEEN, HOLDING A MEETING OF "ANGELS" IN THE LOUNGE.

"Anything Goes," the musical comedy produced by C. B. Cochran, written by P. G. Wodehouse and Guy Bolton, and with lyrics by Cole Porter, opened at the Palace Theatre on June 14. The cast includes Sydney Howard as the Rev. Dr. Moon, a gangster, and Jeanne Aubert as a night-club queen who was formerly an evangelist.



# OLD WESTMINSTER MARKET IN DEAN'S YARD: A CHARITY REVIVAL.

Drawing Done Specially for "The Illustrated London News" by Gordon Home, by Courtesy of C. H. Biddulph-Pinchard, F.R.I.B.A., Hon. Architect of the Old Westminster Market.



THE WESTMINSTER MARKET OF 1730 RECONSTRUCTED IN DEAN'S YARD, WESTMINSTER ABBEY, TO AID THE REBUILDING OF WESTMINSTER HOSPITAL: (LEFT FOREGROUND) ONE OF THE "CRIES OF LONDON" GIRLS SELLING HER WARES; (BACKGROUND, L. TO R.) GATEWAY TO MARKET SQUARE, LOGGIA, BOOK-SHOP, SUN-PARLOUR, AND VAUXHALL ROTUNDA AS RESTAURANT.

THE eighteenth century will return for five days (June 25 to 29) when the old Westminster Market of 1730 will be represented in Dean's Yard, while the adjacent playing fields of Westminster School will be transformed as Pleasure Gardens of the period. This charming revival has been organised in aid of the Westminster Hospital Rebuilding Fund. The Queen, who is Patron of Westminster Hospital, has expressed a hope of visiting the Market, and has made gifts to several of the twenty-four old-fashioned little shops reconstructed there. Another gift has come from the Princess Royal. To the bookshop Mr. Kipling and other authors have contributed autographed copies of their works, while collectors have presented rarities. The Prince of Wales, as President of Westminster Hospital, will visit the Market on June 26 after laying the foundation-stone of the new building in St. John's Gardens. Many well-known people have collaborated in arranging the various features of the Market. Everyone connected with it will be in eighteenth-century costume, most of the dresses being copied from Hogarth or other contemporary sources, and some of them actual originals. A Young People's Committee, which includes a number of débutantes, attired as in Wheatley's "Cries of London," will parade the Market crying their wares. Among other attractions there will be an eighteenth-century knot garden, a Chelsea bun shop, a variety entertainment, selections from "The Beggar's Opera," and glees and madrigals by the Purcell Club of the Old Choristers' Association of Westminster Abbey, attired as strolling singers of the period. The Market will be open to everyone. The price of admission, from noon to 6 p.m., is 1s. 6d., and after 6 p.m., 1s. Further particulars may be obtained from the organiser, Mrs. Arthur Croxton, M.B.E., 24, Grosvenor Place, S.W.1.



MISS MARGARET STIRLING COSTUMED AS ONE OF WHEATLEY'S "CRIES OF LONDON" FIGURES: A MEMBER OF THE GIRLS' COMMITTEE HEADED BY LADY MARY CREWE-MILNES.

MODERN SOCIETY WOMEN IN EIGHTEENTH-CENTURY COSTUME FOR THE OLD WESTMINSTER MARKET: A GROUP WITH LADY MARY CREWE-MILNES, CHAIRMAN OF THE GIRLS' COMMITTEE (FIFTH FROM RIGHT), MISS ELIZABETH CLIFTON-BROWN (NEXT TO LEFT), MISS CHRIS ANDREÆ (FOURTH FROM RIGHT) IN AN ACTUAL EIGHTEENTH-CENTURY BROCADE DRESS, MISS RENÉE DU PLESSIS (EXTREME RIGHT) MRS. WATSON (EXTREME LEFT), AND INCLUDING ALSO THE HON. JACQUELINE VEREKER, MISS ANNE HAMILTON-GRACE, MISS ROSEMARY POOLEY, AND MISS MARY GERARD LEIGH.



## THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



FROM ENGLAND TO AFRICA AND BACK IN THE DAY: CAPTAIN E. W. PERCIVAL TAKING OFF FROM GRAVESEND FOR ORAN IN HIS MONOPLANE IN THE EARLY MORNING; AND (INSET) THE AIRMAN AFTER HIS RETURN TO CROYDON THAT EVENING.

An exceptionally fast flight in a light aeroplane was made by Captain E. W. Percival, the aircraft designer, on June 17. Leaving Gravesend at 1.30 a.m., he flew to Oran, in North Africa, in seven hours ten minutes, and returned to England on the same day, landing at Croydon at 6.25 p.m. The total distance flown was nearly 2800 miles. Captain Percival made the flight in the Percival Gull cabin monoplane which he designed himself. The machine is fitted with a 130-h.p. Gipsy Major engine, and was shown in tests to be capable of a top speed of about 215 miles an hour. For this flight it had an extra tank to give it a high non-stop range.



A NEW WOMEN'S HEIGHT RECORD SET UP BY MLE. MARYSE HILSZ: THE AIRWOMAN AT VILLACOUBLAY AFTER REACHING 38,715 FEET.

A new air altitude record for women was set up at Villacoublay on June 17 by Mlle. Maryse Hilsz, the well-known airwoman, who ascended in a machine which she had never previously piloted to a height provisionally given as 11,800 metres (38,715 feet). In so doing Mlle. Hilsz beat the record of 32,800 feet which she herself had set up in August 1932. The men's altitude record is 47,572 feet, set up by the Italian airman, Signor Donati, last year.



THE STRIKE RIOTS IN NORTHERN RHODESIA: TROOPS ARRIVING AT LUSAKA, THE NEW CAPITAL, TO ENTRAIN FOR THE COPPER BELT.

At the end of May, about the time when the capital of Northern Rhodesia was transferred from Livingstone to Lusaka, serious riots occurred at Luanshya and in the surrounding copper belt. Nine thousand native miners struck work and threatened European life and property. Troops under European officers were despatched, some in R.A.F. troop-carrying aeroplanes, to deal with the riots. The strike was in protest against a raising of the poll tax. Order was soon restored.



AN ENGLISH OPERA AT THE LYCEUM: MR. GEORGE LLOYD, THE TWENTY-ONE-YEAR-OLD COMPOSER AND CONDUCTOR OF "IERNIN."

"Iernin," an opera by a young Cornish composer, Mr. George Lloyd, was due to open at the Lyceum on June 19. The opera was first performed at Penzance last winter. Its libretto was written by the composer's father, Mr. William Lloyd. The composer, seen here at rehearsal, is also the conductor of the opera.



A FRENCH AIR FORCE VISIT TO THE R.A.F.: A PARTY OF THE VISITORS, LED BY GENERAL R. MASSENET DE MARANCOUR, AT NORTHOLT.

Four French twin-engined bomber aeroplanes (of the Marcel Bloch 200 type) arrived at the R.A.F. Station at Northolt on June 17 to return the visit paid by a flight of Demon two-seater fighters of No. 23 Squadron to France last year. The party of visitors, consisting of twelve officers and seven other ranks, was led by General R. Massenet de Marancour and was received at Northolt by Air Vice-Marshal Joubert de la Ferté and by Wing-Commander A. H. Peck.



CLOUDBURSTS AND FLOODS IN COLORADO: A PARTY MAROONED ON THE ROOF OF THEIR RAPIDLY CRUMBLING HOUSE, WAITING FOR RESCUERS.

Very severe floods, caused by heavy spring rains in Colorado, Nebraska, Kansas, and Wyoming, did great damage and killed numbers of people at the end of May. At Colorado Springs, where this dramatic photograph was taken, houses and bridges were swept away when Fountain Creek overflowed its banks in a torrential storm. In Nebraska the Republican River overflowed till it was in places two and a half miles wide, and in that State alone about a hundred lives were lost.



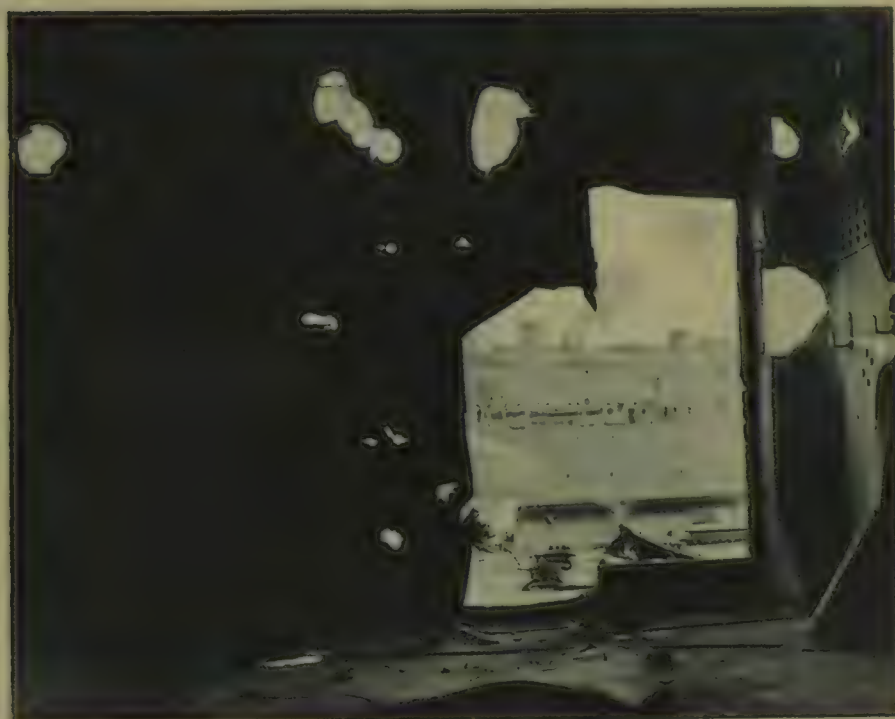
# THE PATCHWORK SHIP OF THE NAVY: "CENTURION"—ALWAYS IN THE WARS.



THE CREWLESS, WIRELESS-CONTROLLED, TARGET-SHIP "CENTURION" RETURNING TO HARBOUR, MANNED, AFTER HAVING BEEN SHELLED DURING TARGET PRACTICE—READY FOR "PATCHING" TO FIT HER FOR FURTHER DUTY.



REPAIRING THE "CENTURION" FOR HER NEXT "FIGHT": DOCKYARD WORKMEN EXAMINING SHELL-HOLES MADE IN ONE OF HER FUNNELS DURING GUNNERY PRACTICE.



SHELL-HOLES IN THE "CENTURION" AFTER ONE OF HER MANY ADVENTURES AS A TARGET-SHIP: DAMAGE TYPICAL OF THAT WHICH HAS TO BE PATCHED UP BEFORE THE VESSEL CAN GO ON SERVICE AGAIN.

AS far back as April 1928 we dealt pictorially with the "Centurion," an old battleship transformed into a crewless target-ship controlled and navigated entirely by wireless from her attendant destroyer, "Shikari," three-quarters of a mile away; and explained how she was made to manoeuvre as though she were a fully manned ship while there was not a soul aboard her, her crew of some two hundred having been transferred to the "Shikari" on her arrival at the firing ground. She is still on service. In the course of her career, she has been hit by many shells from our warships. Many times she has returned to dock for repairs. Then to sea again—a patchwork ship, ready for further duty.



# OF A FLEET AFFECTED BY THE PROPOSED ANGLO-GERMAN NAVAL AGREEMENT: ONE OF GERMANY'S PRINCIPAL SHIPS.



THE LATEST OF THE FAMOUS GERMAN "POCKET BATTLESHIPS" ALREADY AT SEA: THE "ADMIRAL SCHEER," SECOND OF THE CLASS, LAUNCHED IN 1932 AND COMMISSIONED LAST NOVEMBER.

Interest in the German Navy has been accentuated here by the results of the recent Anglo-German naval discussions in London, and in Germany also by the holding of the first German Navy Week, which, closely modelled on the British system, opened at Kiel on June 11. Regarding the London naval talks, it was reported lately that the British and German delegates had reached complete agreement on the basis that German naval strength shall in no circumstances exceed 35 per cent. of British naval strength in total tonnage. It was also stated that the conversations would probably be

concluded on June 21. Earlier reports said that the signatories to the Washington and London treaties had been notified of the proposed Anglo-German agreement, and that the American and Japanese Governments had already intimated that they would welcome it. The final text of the draft agreement was expected to be ready before very long. On June 18 it was reported that the French reply to the British Government's communication on the Anglo-German conversations was to be presented that day to the British Foreign Office by the French Ambassador, and that a copy had already been received at the British

Embassy in Paris. The suggestion has been made that Germany's commitment to limitation of armaments in one branch, under this agreement, might form a fresh starting-point for the whole question of armament-reduction. Our illustration, which is given as typical of the modern German Navy, shows the second of the famous group of "pocket battleships," which began with the "Deutschland," launched in 1931. The "Admiral Scheer" was launched in 1932. Dealing with German new construction, "Brassey's Naval and Shipping Annual" for 1935 says: "The third 'pocket battleship' was

launched at Wilhelmshaven on June 30, 1934, and named the 'Admiral Graf Spee' in honour of the victor of the Coronel battle. The 'Admiral Scheer' was commissioned for service . . . on November 12, 1934." In the current edition of "Jane's Fighting Ships," two others of the same class are mentioned as in building—the "Ersatz Elsass" (begun at Kiel, 1934) and "Ersatz Hessen" (begun at Wilhelmshaven, 1934). These 10,000-ton ships carry six 11-inch and eight 6-inch guns. The "Admiral Scheer" is the latest in commission. The "Admiral Graf Spee" will not be completed till 1936.



# STILL A HARDY ANNUAL, DESPITE THE CARS! THE RICHMOND HORSE SHOW.



MRS. FRED CRIPPS RIDING DOUGLAS, THE WINNER OF THE EARL OF ATHLONE'S CHALLENGE CUP FOR THE BEST NOVICE HUNTER.



MISS AUDREY HUNT ON MRS. FRANKLIN'S ROSE OF LANCASTER, THE WINNER OF THE QUEEN'S CHALLENGE CUP FOR THE BEST PONY IN THE CHILDREN'S RIDING CLASSES.



MISS JILL HERMON-ERRIMAN ON WONDER BAR, THE WINNER OF LORD LEE OF FAREHAM'S CHALLENGE CUP FOR HACKS.



THE DUCHESS OF YORK AND PRINCESS ELIZABETH AT THE RICHMOND HORSE SHOW: THEIR ROYAL HIGHNESSES CONGRATULATING PHILIP GARDNER ON JOBY, WINNER OF THE FURNIVALL'S CHALLENGE CUP FOR CHILDREN'S JUMPING.



MRS. DINTY MARSHALL ON LADY HELEN MCCALMONT'S JOHN PEEL III., A BEAUTIFUL HORSE WHICH NOW FOR THREE YEARS IN SUCCESSION HAS BEEN THE WINNER OF THE RICHMOND CHALLENGE CUP FOR THE BEST HUNTER.

The Richmond Royal Horse Show, one of the finest open-air events of its kind, opened in the Old Deer Park on June 13 and was continued on the two following days. The Duke and Duchess of York and Princess Elizabeth visited the Show on June 14, which was children's day, and the winners in the first children's jumping competition proudly received their prize rosettes from the Princess. On that day also, as is customary, the Lord Mayor and the Lady Mayoress, with the Sheriffs, drove in semi-state from the City to the Show. There was, as always,

a capital entry of horses, even though they totalled not quite as many as last year. The more spectacular events, which are popular innovations, included parades of foxhounds from the Surrey Union, the Bicester, and the Old Berkeley Hunts, and a meet and parade of the Coaching Club in which six teams took part. The reputation of the Show for the quality of its exhibits was well maintained in every class. Among some very fine show hunters, John Peel III., now owned by Lady Helen McCalmont, again won the Richmond Challenge Cup.



# ROYAL ASCOT—WITHOUT THE KING: THE QUEEN IN THE ROYAL BOX.



THE FINISH OF THE FIRST RACE OF THE MEETING: MR. J. A. DEWAR'S FAIR TRIAL, RIDDEN BY G. RICHARDS, WINNING FROM MRS. C. L. MACKEAN'S SOLERINA AND LORD CARNARVON'S MONICO IN THE QUEEN ANNE STAKES.



THE ROYAL BOX AT ASCOT: HER MAJESTY, WHO ATTENDED IN SPITE OF THE KING'S ENFORCED ABSENCE AT SANDRINGHAM, ACCOMPANIED BY MEMBERS OF THE ROYAL FAMILY AND THE HOUSE-PARTY AT WINDSOR CASTLE.

In the Royal Box: the Duke of Gloucester (extreme left); the Duchess of Portland (front row, fourth from left); (beneath the awning) Brigadier-General "Mouse" Tomkinson (extreme left, back), the Dowager Countess of Airlie and the Duke of Kent, the Prince of Wales (partly hidden by pillar), the Duchess of Kent, and H.M. the Queen; and (in group at right) the Duchess of York (third from left); then Princess Alice, Countess of Athlone, Lady Patricia Ramsay, and Prince and Princess Arthur of Connaught.

It caused universal disappointment that the King, who remained to recuperate at Sandringham, was not able to attend the Ascot race meeting which began on June 18. The Queen, however, who had arranged to attend throughout the meeting, was present on that day; although the threatening weather then necessitated an alteration in her plans. Her Majesty had intended, in accordance with the King's wish, to maintain the royal pageantry with which Ascot is associated

by driving in procession in a State landau from the Golden Gates to the Royal Enclosure. But heavy rain fell in the early morning, and black, low-lying clouds held such a threat of further rain that her Majesty decided to drive all the way from Windsor in a closed car. The first race on June 18, the finish of which we illustrate in our upper photograph, was the Queen Anne Stakes, which is run over seven furlongs. It was won by Mr. J. A. Dewar's Fair Trial.



## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



**J. LOVELOCK (R.), WHO BEAT W. J. BONTHRON (L.) IN THE MILE AT PRINCETON.**  
At Princeton, on June 15, Jack Lovelock, the New Zealand and Oxford University runner, won the race of his life by beating W. J. Bonthron, holder of the world's 1500-metre record, in the mile; thus defeating all the leading Americans. The time was 4 minutes 11 2-10th seconds. The record is 4 minutes 6 7-10th seconds.



**TEST PLAYERS: THE SOUTH AFRICAN CRICKET TEAM.**

From left to right, in the back row, are X. Balaskas (Western Province), I. J. Siedle (Natal), D. Tomlinson (Rhodesia), R. J. Crisp (Rhodesia), A. B. Langton (Transvaal), K. G. Viljoen (Orange Free State), R. J. Williams (Natal), and E. L. Dalton (Natal). In the centre row are C. L. Vincent (Transvaal), H. B. Cameron (Transvaal), S. J. Snooke, the honorary manager, H. F. Wade (captain; Natal), and B. Mitchell (Transvaal). Seated are E. A. Rowan (Transvaal) and A. D. Nourse (Natal). A. J. Bell (Western Province) is missing from the group. The following were selected to play in the first Test, at Trent Bridge: Wade, Siedle, Mitchell, Rowan, Nourse, Cameron, Viljoen, Vincent, Tomlinson, Langton, and Crisp.



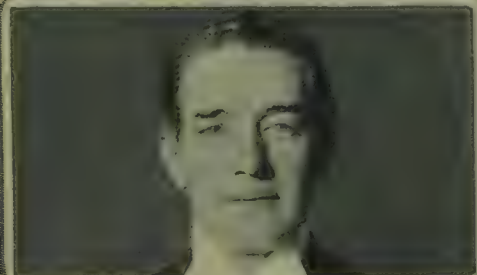
**MRS. F. S. MOODY (HELEN WILLS) AND MISS K. E. STAMMERS (LEFT), WHO BEAT HER AT HECKENHAM.**

The undefeated Mrs. F. S. Moody, who is here for Wimbledon, was beaten by Miss Stammers in the semi-finals of the Women's Singles at Beckenham on June 14. The score was 6-0, 6-4.



**MR. ALFRED T. ROACH, LL.B.**

Appointed Town Clerk of the City of London in succession to Sir James Bell. Entered the Town Clerk's office in August 1915. On active service May 1917 to January 1919. A barrister; called 1928. His commencing salary is £2500 a year.



**MR. E. P. BENNETT, V.C., M.C.**

Recently appointed a Metropolitan Police Magistrate. Won the V.C. at Le Transloy in 1916, and was the first V.C. to be called to the Bar. He is forty-three. Served as private and as officer. Formerly a clerk in the Bank of England.



**MR. JUSTICE AVORY.**

The great criminal Judge. Died suddenly in the Dormy House, Rye, on June 13. Aged eighty-three. A Judge of the King's Bench for over twenty-four years. Celebrated the Diamond Jubilee of his call to the Bar last January. Senior Judge of the King's Bench Division since Mr. Justice Darling's retirement in 1924. Figured in many very famous cases. Made a Privy Councillor in 1932.



**MISS D. E. ROUND, WHO BEAT MISS K. E. STAMMERS (WHO HAD BEATEN MRS. F. S. MOODY) AT BECKENHAM.**

Miss Round, who is here seen with her cup, is the reigning champion. In the semi-finals at Beckenham she beat Mrs. M. R. King, the holder of the Kent Championship, 6-3, 6-3. In the final, played on June 15, she beat Miss K. E. Stammers, 6-2, 6-0.



**THE PRESENTATION TO THE SCIENCE MUSEUM OF THE PICCARD STRATOSPHERE BALLOON'S GONDOLA.**

The gondola of the balloon in which Professor Piccard (left) and M. Max Cosyns (centre) made their 10½-mile ascent on August 18, 1932, was presented to the Science Museum, South Kensington, on June 12, by M. Jean Willems, on behalf of the Fonds National de la Recherche Scientifique of Belgium. It was received by Colonel E. E. B. Mackintosh (right), Director.



**A BRITISH CAR WINS AT LE MANS: THE DRIVERS, MESSRS. L. FONTÈS (LEFT) AND J. S. HINDMARSH.**

The thirteenth 24-hours Grand Prix d'Endurance of the Automobile Club de l'Ouest was run on the Sarthe Circuit on June 15 and 16, and was won by a British Lagonda car driven by Messrs. J. S. Hindmarsh and L. Fontès, who covered 3,006,790 km. at an average speed of 125.283 km. (78 miles) an hour.



**THE ARRIVAL IN ENGLAND OF THE CROWN PRINCE OF SAUDI ARABIA: THE EMIR SAUD AT DOVER.**

The Emir Saud, son of King Ibn Saud, whose life he saved during the recent attempted assassination in Mecca, arrived at Dover on June 17 for a semi-private visit to England, during the first fortnight of which he is being entertained by the British Government. He was met at Victoria by Lord Dunmore, representing his Majesty the King.



# JAPANESE-TRAINED WAR-DOGS GUARD MANCHUKUO RAILWAYS: ALSATIANS IMPORTED FROM EUROPE TAUGHT TO ATTACK BANDITS.



A RAILWAY IN MANCHUKUO DENUDED OF COVER FOR BANDITS: A LINE FORMERLY FLANKED BY THICK BUSHES ON EACH SIDE, FROM WHICH TREES AND SHRUBS HAVE BEEN REMOVED.



DOGS IMPORTED INTO MANCHUKUO TO HELP GUARD THE RAILWAYS FROM BANDITS: ALSATIANS, WITH JAPANESE TRAINERS, BEING FAMILIARISED WITH THEIR SURROUNDINGS BY A DAILY WALK ALONG THE LINE.



A JAPANESE TRAINER TEACHING AN ALSATIAN TO ATTACK BANDITS IN MANCHUKUO: THE DOG SEIZING A DUMMY FIGURE DRAWN ALONG THE GROUND BY AN INVISIBLE WIRE.

We illustrate here an interesting phase of Japanese activities in Manchukuo, made prominent again by recent developments in northern China. An explanatory note on the photographs runs: "The empire of Manchukuo, the new State under Japan's guidance in eastern Asia, has become a great importer of Alsatis. These dogs are employed for military purposes by the Japanese troops stationed in the country. The intelligent animals are of great use to railway companies in fighting bandits. The photographs were taken at a training camp for dogs belonging to the South Manchurian Railway Company in Fushun, near Mukden." Here there are about 100 Alsatis, including pedigree dogs imported from Germany, and many puppies born in the camp. On May 2 a train on the South Manchuria line was attacked by 300 bandits, who killed the driver,



AN ALSATIAN PLAYING LEAP-FROG WITH HIS JAPANESE TRAINER (WEARING OLD-TIME DRESS AND WITH WOODEN GETAS ON HIS FEET): THE DOG TAKING A HIGH JUMP.



A FORMIDABLE PAIR OF JAWS FOR A BANDIT TO ENCOUNTER: ONE OF THE ALSATIANS IMPORTED FROM GERMANY INTO MANCHUKUO AND BRED THERE BY THE JAPANESE.

5 soldiers, and 5 passengers, wounded 14 others, and kidnapped the guard and 15 passengers, including the son of a Government Minister. The engine had been derailed by removing part of the track.



## BOOKS OF THE DAY.

MY tale of books this week touches the same old questions that have bothered everybody ever since 1914—how to prevent what Mr. Shaw has called the "intolerable nuisance" of war, how to achieve security and peace of mind so that we can all get on with our jobs (incidentally securing jobs to get on with), also how to improve our political machinery and our social and economic system, without losing the precious boon of freedom. Though hating war and all its works as much as most people, I realise that at present the world is governed by force. It seems to me essential, therefore, both in national and international affairs, that power should be in the right hands. If we want a peaceful and orderly world, we must be in a position to enforce it, and strong enough to make would-be disturbers of the peace think twice before they create a disturbance.

That the acquisition of strength for that purpose does not imply any aggressive intention was abundantly emphasised in recent debates on the expansion of the Air Force. The reasons for such expansion are stated with great cogency in "OUR FUTURE IN THE AIR." By Brigadier-General P. R. C. Groves, author of "Behind the Smoke-Screen" (Harrap; 2s. 6d.). The author's previous book is said to have influenced the Government's air policy, but of late years he does not seem to have been officially in their counsels. A note on his career records: "He served in the flying services throughout the War. In 1918 he was Director of Flying Operations at the Air Ministry. From 1919 to 1922 he was British Air Adviser to the Supreme Council and Conference of Ambassadors in Paris and British Air Representative at Geneva." From that point, apparently, his activities have been independent. It may be that changes in our air policy involved a clash of personal and departmental influences. If General Groves is now proved to have been right, the fact that for years he has been "a voice crying in the wilderness" is not exactly a testimonial for the other side.

His new book is a startling revelation of Britain's vulnerability to air attack, which he shows to be the decisive element in any future war. General Groves is among those who believe that the only effective defence against aerial invasion is the power of reprisal. "No passive defence system," he declares, "can be more than a palliative. The real safeguard lies in a powerful striking force. . . . The present situation is the outcome of sixteen years of evasion, myopia, obstruction, defeatist pacifism, and neglect." Enlarging on pacifism as "the peril within the gates," he says: "Advocates of one-sided disarmament, of passive resistance, and of what is termed 'moral disarmament,' as a means to prevent war, ignore the brutal truth that force is the final arbiter of the ownership of territories and of the destinies of peoples. . . . The history of the past seventeen years has indeed been one continuous illustration of the harsh reality that armed force is still the dominant factor in human affairs."

While denouncing pacifist policy and arguments, however, General Groves cannot be writ down a war-monger. Peace is likewise his object, but to be attained by other paths. Referring to "the Utopias of the extreme pacifists," he declares: "They fail to appreciate that armaments are the key influence in diplomacy, and must therefore be proportional to policy, even where the aim of policy is the preservation of peace. . . . Witness the following declaration made on Oct. 26, 1934, by the Prime Minister [then Mr. MacDonald], whose lifelong devotion to the pacifist cause has been both single-minded and fearless: 'In the world of to-day example alone is not going to advance peace very greatly. If we assume potential aggressors, a vulnerable nation with great possessions unarmed to defend itself, if need be, might be an element in the creation of war rather than a contribution to the peace spirit and peace practice of other nations.'"

Every form of criticism or denunciation of existing things leads up to the question: What, then, must we do? General Groves answers it as follows. Referring to "the projected increase of the Royal Air Force and the acceleration of the new programme in accordance with the plan foreshadowed by the Prime Minister on May 2,

1935, about which further details will probably be announced before this book is published," he gives his own opinion concerning the situation. "The steps which should be taken immediately are: (1) A supplementary vote of £20,000,000 for air defence; (2) The preparation of a nationwide scheme for aerial expansion. . . . Let us make no mistake: in the world of to-day there is not the faintest hope of general disarmament nor of the creation of an international police force. . . . We must now face our responsibilities and act, or else leave all that we have, all that we stand for, and our very existence as a free, independent nation, at the mercy of some adverse combination of events in Europe."

There are other standpoints from which the air and



THE MAHARAJAH OF PATIALA INTERESTED IN A SCULPTURE DONE FOR THE JAM SAHEB OF NAWANAGAR: HIS HIGHNESS VISITING MR. HERBERT HASELTINE, THE SCULPTOR, IN HIS PARIS STUDIO.

The Maharajah is seen with Mr. Haseltine (centre) and Prince Troubetskoy.



THE LATEST BUST OF HIS MAJESTY THE KING: A FINE PORTRAIT BY ALBERT TOFT.

Mr. Albert Toft, the distinguished sculptor, who has made very many fine portrait-busts—to say nothing of his other sculptures—has never done better work than that shown in this likeness of his Majesty the King, which he has just completed. There is a rumour that the bust may go to Eastbourne, where the King and Queen had a short holiday before the Silver Jubilee celebrations.

concerned. At the outset he emphasises the value of flying as "a means of rapid communication tending towards unity." "It is common," he writes, "to hear flight abused as a savage instrument of war, but wars are bred in a world where barriers of time and space are natural, and are supplemented by man-made frontiers. In the air, time and space diminish and frontiers no longer exist. Flight is only starting to spread its wings, and vision is required to recognise the impetus it may give to a better understanding between the peoples of the world."

At the same time, Air-Commodore Chamier is not disposed to separate aviation from national feeling, though he seems to suggest that the world as a whole will benefit

from rivalry in the air. "Aviation," he writes, "will grow to be the first line of national defence, and as such be identified with patriotism. We are offered international organisation as an alternative to patriotism. . . . As regards aviation, the substitution is quite unworkable. . . . No international force can take action before the aggressor has been determined, and this is often a matter of months of investigation; therefore no nation can rely for security on such a 'delayed action' force. . . . It was not for such violence that the League of Nations was founded. Its rôle is to lead nations into the paths of peace. . . . War is a terrible thing, but if there is any beauty in it, it lies in the glory of sacrifice for a loved country."

In a recent article I deprecated the view that for our political future we have to choose only between Communism and Fascism, and suggested that there is always a third choice—the modification of the *status quo*. In his introduction to the above-mentioned book, Mr. N. P. Macdonald takes a similar line. Demurring to the proposition that "we stand to-day between the Scylla and Charybdis of Fascism and Communism," he says: "We have a long enough political history to expect that either our present system will be revitalised, or that it will be adapted to suit new requirements." Such is the immediate problem before us, if our Ship of State is to pass safely between Scylla and Charybdis. The right solution involves a thorough survey of our electoral and legislative system, and foresight in effecting the necessary changes. Two books likely to afford valuable aid to statesmen in this direction are "THE ESSENTIALS OF PARLIAMENTARY DEMOCRACY." By R. Bassett (Macmillan; 7s. 6d.), and "IN DEFENCE OF FREEDOM." By M. Alderton Pink (Macmillan; 6s.).

Mr. Bassett's purpose, I take it, is to expose "the falsehood of extremes," and he meets with equal vigour the attacks made on our present form of government from the two opposite quarters previously indicated, reserving his hardest knocks for the Fascists. Explaining the aim of his work, he writes: "When prominent spokesmen of an important political party declare their intention to carry out a revolutionary policy by constitutional methods, it is certainly time to consider seriously whether or not that is possible, and what the effects of any attempt to carry out that intention are likely to be." The various forms of dictatorship established in other countries, the author considers, do not justify "doubts about the value of British parliamentary democracy or alarm for its future," but "a re-examination of the British system of government is eminently desirable. This book has been written as a contribution to that end. I hope it may do something to remove popular misapprehensions; to indicate what can and what cannot be done through the existing political machinery."

Mr. Alderton Pink, whose views have been modified by events abroad, with their menace to liberty, during the five years since he published his previous work, "A Realist Looks at Democracy," stresses the urgency of reform. "The situation in this country," he writes, "though not so catastrophic at present as in some others, is critical, and drastic changes in government and economic organisation will be forced on us. . . . The question, therefore, is not whether radical transformation of our political and social life must be undertaken, but whether the transformation when made shall end in dictatorship or such a modification of free institutions as will preserve the essentials of liberty. . . . Young people, in particular, are becoming more and more impatient of continual failure to grapple with the central problems. . . . They see the dictators apparently getting things done and standing no nonsense, while democratic governments live from hand to mouth."

It has long seemed to me that government, as practised here and elsewhere, offers too many opportunities to amateurs, and that it ought to be a properly organised profession, with a system of training that would produce an aristocracy of character, knowledge, and benevolence, for which, on some former occasion, I suggested the term "sophocracy." Something of the sort seems to be adumbrated in Mr. Pink's chapter on Education for Freedom, in the course of which he says: "Whatever views we may have about Mr. Wells's visions of ultimate world organisation, we must surely agree that there is no tolerable future for our civilisation unless we can devise methods for enabling those of intellectual competence and moral integrity to take charge." If every nation were systematically governed on such lines, there might be some hope of peace and friendly co-operation in a world made safe for common sense.

C. E. B.



THE GREAT QUETTA DISASTER: EARTHQUAKE HAVOC IN THE STRICKEN CITY.



HAVOC WROUGHT AT QUETTA: THE RUINS OF THE GAOL, WHERE ABOUT A HUNDRED AND FIFTY PRISONERS WERE KILLED BY THE COLLAPSE OF THE BUILDINGS.



THE RESIDENCY AS IT IS AFTER THE EARTHQUAKE: THE HOUSE OF SIR NORMAN CATER, AGENT TO THE GOVERNOR-GENERAL, WHO, WITH HIS FAMILY, WAS UNHURT.



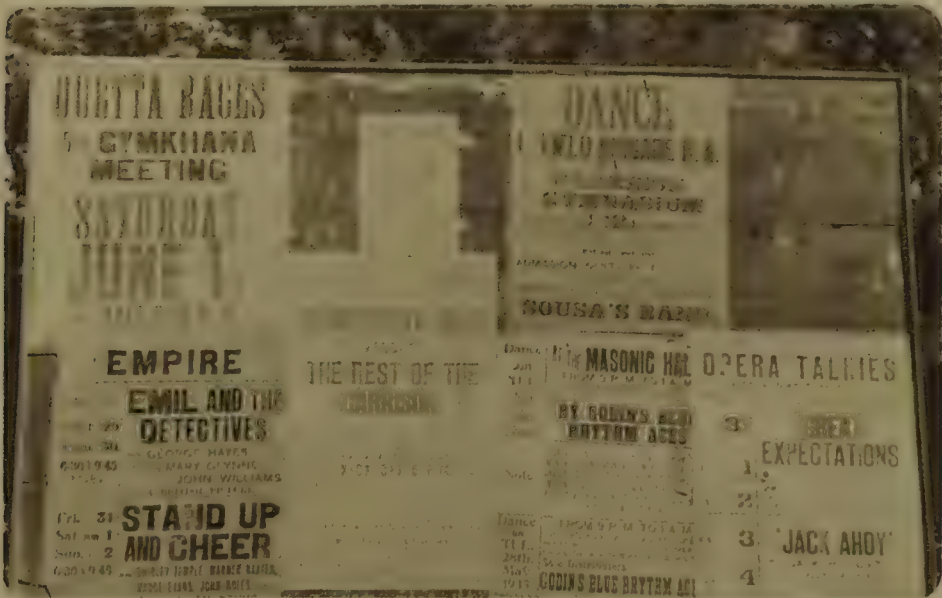
A BRITISH OFFICER'S QUARTERS PHOTOGRAPHED BEFORE THE SUDDEN CALAMITY WHICH BLOTTED OUT THE CITY.



DUST CLOUDS, CAUSED BY LANDSLIDES, ENVELOPING THE HILLS: A PHOTOGRAPH TAKEN DURING AN EARTHQUAKE AFTER THE MAIN SHOCK.



OFFICERS' QUARTERS IN QUETTA AFTER THE EARTHQUAKE: A CONTRAST WITH THE PHOTOGRAPH TO THE LEFT.



MAN PROPOSES—: A NOTICE-BOARD STILL STANDING PATHETICALLY AFTER THE DISASTER: AN INDICATION OF THE UNTRUBLED AND CHEERFUL LIFE LIVED AT QUETTA BEFORE THE EARTHQUAKE MADE IT A CITY OF THE DEAD—FIXTURES, INCLUDING FILMS, A RACE MEETING, A DANCE, AND A FOOTBALL MATCH, WHICH WERE NEVER HELD.



A BUILDING WHICH, THOUGH DAMAGED, WITHSTOOD THE EARTHQUAKE FAIRLY WELL: THE BACK OF SANDEMAN HALL, MUSEUM AND LIBRARY; WITH SENTRIES ON GUARD.

On this page we supplement with further photographs the vivid record of the Quetta earthquake given in our last issue. Ever since the disaster occurred, heroic efforts have been made to bring relief to the injured and the destitute, and to make a start on the essential work of reconstruction. With the transfer of wounded to hospitals in India the medical situation in Quetta was brought under control, but stringent precautions were still taken against an outbreak of epidemics. Aircraft were used to take refugees from Quetta to Karachi, and to bring medical stores and clothing from Lahore to Quetta. The Government

of India decided to allow a limited number of property owners to revisit the earthquake zone (now forbidden to the public) and see the arrangements that have been made for the protection of their belongings. On June 14 the authorities could not say when the city would be reopened for the salvage of property. We may add, with regard to the middle photograph on this page, that one of the worst of a series of shocks following the main earthquake occurred at Quetta on June 3. It split in two a distant hill, from whose bowels rose clouds of pulverised earth which hung in the sky for hours.



# THE ITALO-ABYSSINIAN SITUATION: A MILITARY PARADE IN ITALIAN SOMALILAND; AND SUPPLIES LANDED IN ERITREA.



MILITARY SUPPLIES SHIPPED TO THE ITALIAN COLONY OF ERITREA, ON THE RED SEA COAST: THE QUAY AT MASSAWAH ENCLUMBERED WITH VARIOUS MATERIAL, INCLUDING FOODSTUFFS, SECTIONS OF RAIL, AND SHEETS OF CORRUGATED IRON.



ITALIAN SOLDIERS BARE TO THE WAIST FOR OF TROOPS IN THE PARADE AT MOGA

NATIVE TROOPS OF THE ITALIAN FORCES MORE FULLY CLAD THAN THE ITALIANS THEMSELVES: A MARCH-PAST OF THE "ASCARI" IN THE PARADE BEFORE GENERAL GRAZIANI, GOVERNOR OF ITALIAN SOMALILAND, AT MOGADISCIO.

At the moment of writing, the situation between Italy and Abyssinia remains unsettled, pending the outcome of the arbitration negotiations now in progress. Meanwhile Italy's precautionary activities in her East African colonies have not been relaxed. These photographs give an interesting glimpse of recent

military preparations there, and especially of the extremely light equipment, in the matter of uniform, of the Italian troops, who, it will be noted, are bare to the waist, for service in so hot a climate. The presence of tanks indicates the up-to-date character of the Italian forces. The illustrations



LIGHT TANKS WITH THE FORCES IN ITALIAN SOMALILAND: THREE IN A MARCH-PAST BEFORE THE GOVERNOR, GENERAL GRAZIANI, AT MOGADISCIO—(ON LEFT) THE SALUTING-POINT DECORATED WITH THE ITALIAN ARMS AND THE FASCES.



SERVICE IN A HOT CLIMATE: LORRY-LOADS DISCIO, CAPITAL OF ITALIAN SOMALILAND.



THE PARADE AT MOGADISCIO AS SEEN FROM THE SALUTING-POINT WHERE GENERAL GRAZIANI REVIEWED THE TROOPS IN ITALIAN SOMALILAND: A DETACHMENT OF ENGINEERS (BARE TO THE WAIST) AND OTHER SERVICES IN THE MARCH-PAST.

relate mostly to a military review on June 2, at Mogadiscio, the capital of Italian Somaliland, before the Governor, General Rudolfo Graziani. Another photograph (that on the left at the top) shows a typical scene on the quayside at Massawah, a port in the Italian colony of Eritrea. A note by

the photographer describes the quayside as "encumbered with war material discharged there daily." In a Reuter message of June 16 from Djibouti, it was reported: "Rumours are persistent that there is considerable sickness, including cholera, among the troops in Italian Somaliland."





"PORTRAIT OF A MAN."—BY AN ARTIST OF THE FLORENTINE SCHOOL. (C. 1510.)

(Panel. F. Anthony White Collection. Exhibited at Colnaghi's.)

ON these two pages we illustrate certain of the most interesting of the works by Old Masters which are on show in London for a while. The Exhibition of Twenty Masterpieces (1400-1800) at Messrs. M. Knoedler's is in aid of King George's Jubilee Trust. It will end on June 29. The Exhibition of Paintings by Old Masters at Messrs. P. and D. Colnaghi's is likely to



LEFT: "MADONNA AND CHILD ENTHRONED, WITH ANGELS."—BY JAN GOSSAERT; CALLED MABUSE. (C. 1470-1533.)

(Panel. Earl of Northbrook Collection. At Colnaghi's.)

ABOVE: "THE BARONESS VON SCHENCK-WINTERSTEIN."—BY LUCAS CRANACH. (1472-1553.) (Panel. 21½ by 32 inches. From the Collection of a Descendant of the Baroness. Exhibited at Knoedler's.)

continue for some weeks. The Exhibition of Eighteenth-Century Conversations and Small Portraits at Messrs. Robert Dunthorne and Son's will remain open in July. The Exhibition of Early Flemish Paintings at Messrs. Tomas Harris's will certainly continue through July. Our reproductions will suffice to show why all the exhibitions in question have met with great success. A note may be added. The Lady Guildford who sat to Holbein was wife to Sir Henry Guildford (1489-1532), Master of the Horse and Controller of the Royal Household. The picture shows her at the age of twenty-seven. Sir Henry wedded twice. His first wife was Margaret Bryan. His second was Mary Wotton. The companion portrait of Sir Henry Guildford is in the collection of his Majesty the King in Windsor Castle.



"LADY GUILDFORD."—BY HANS HOLBEIN THE YOUNGER. (1497-1543.)

(Panel. Dated 1527. At Colnaghi's.)

RIGHT: "THE CRUCIFIXION (GOLGOTHA)."—BY GIOVANNI BATTISTA TIEPOLO. (1696-1770.) (34½ by 41½ inches. At Knoedler's.)



"PORTRAIT OF OMAH, AN OTAHEITAN CHIEFTAIN."—BY SIR JOSHUA REYNOLDS, P.R.A. (1723-1792.) (Canvas. At Colnaghi's.)



"MAN AND WOMAN AT A COTTAGE DOOR."—BY ADRIAEN VAN OSTADE. (1610-1685.) (Panel. Hope Collection. At Colnaghi's.)



"LADY SYLVESTER."—BY JOHANN ZOFFANY, R.A. (1733-1810.) (Exhibited at Robert Dunthorne's.)



# OLD MASTERS THAT ARE ON SHOW IN LONDON: NOTABLE PICTURES TO SEE.



"THE PONTE S. ANGELO, ROME, WITH ST. PETER'S IN THE DISTANCE."—BY BERNARDO BELLOTTO; CALLED CANALETTO. (1720-1780.)  
(Canvas. Painted c. 1740. At Colnaghi's.)



"THE RIALTO AND THE GRAND CANAL, VENICE."—BY FRANCESCO GUARDI. (1712-1793.)  
(Henry B. Sanderson Collection. 50½ by 33 inches. At Knoedler's.)



"THE CARD PLAYERS."—BY LUCAS VAN LEYDEN. (1494-1533.)  
(Probably Painted in 1520. 24 by 22 inches. Exhibited at Tomas Harris's.)



"WOMAN ASLEEP OVER HER READING."—BY NICOLAES MAES. (1632-1693.)  
(Nils B. Hersloff Collection. 32 by 40 inches. At Knoedler's.)



"RICHARD TATTERSALL, SNR., FOUNDER OF 'TATT'S.'"—BY THOMAS BEACH. (1738-1806.)  
(At Robert Dunthorne's.)



"PORTRAIT OF A MAN."—BY FRANS HALS. (1580-1666.)  
(Charles M. Schwab Collection. 40 by 50 inches. At Knoedler's.)



"GENERAL NICOLAS GUYE."—BY FRANCISCO GOYA. (1746-1828.)  
(Collection of the late J. Horace Harding. 33½ by 41½ inches. At Knoedler's.)





# A PAGE FOR COLLECTORS. IN PRAISE OF A BOHEMIAN.

By FRANK DAVIS.

THOSE of us who emerged from the late war with person and psyche more or less intact recollect with genuine appreciation the admirable trench-maps, with the enemy system in red, which were supplied in astonishing quantity from Whitehall. In its way, this application of aerial photography to the hitherto pedestrian science of map-making was, I suppose, an instance of the speeding up of invention under the necessities of national danger: since then, the cartographer has welcomed the co-operation of the flying-man as a matter of course. The ruffian Mars has always patronised the Muses—all nine of them—in a rather heavy-handed fashion; he has in modern times reserved his particular attention for a tenth, unknown to the ancients, for your true romantic—that is, the man who loves maps—will agree with me that the tenth Muse is, or ought to be, the nameless she who inspires the hands of those who direct the Ordnance Survey.

Let me, however, come down to earth (if that is possible when I'm about to talk of a man who made a speciality of bird's-eye views), and explain what set me thinking of Wenceslaus Hollar. It was simply this question—who made the first war-map? Not just a map, but a map definitely issued for war purposes? Of course, any sort of map can be useful to a commander, but that was not the point. I wanted to know when a military map was first drawn and reproduced in quantity, more or less as our maps were reproduced in 1914-18. The answer seems to be, in 1644, and by Hollar.

Here is part of the publisher's announcement: "The Kingdome of England and Principality of Wales exactly described with every Sheere and the small townes in every one of them. In Six Mappes. Portable for every Mans Pocket. Usefull for all Commanders for Quarteringe of Souldiers, and all sorts of Persons that would be informed where the Armies be: never so Commodiously drawne before this. 1644. Described by one that travailed throughout the whole kingdome for its purpose. Sold by Thomas Jenner at the South entrance of y<sup>e</sup> Exchange. W. Hollar fecit."

As maps go, it has its deficiencies—for example, no roads are shown, but it does give thousands of towns and villages with extraordinary accuracy, and when one remembers that it was this map which was used by both sides in the Civil War, its interest is at once apparent. It was a purely commercial production, and was doubtless made in haste—a simplified version of the Saxton maps, which had been published at intervals between 1584 and 1630. Its very dullness (if a map can ever be really dull) is a portent, for by now men wanted facts and no fancies. In the past, when knowledge was lacking, monsters and mermaids appeared instead: in this map the only concessions to decorative imagery are a few ships in the empty spaces of the sea—we are in a world of sober science which it was not the business of Hollar to turn into a

pretty picture. For this reason it is hardly known to the many who are thoroughly familiar with the more obviously pleasing products from the hand of this most important seventeenth-century personage. "Important" is used in its strict sense, for our knowledge of early London is almost wholly due to Hollar's industry.

For a detailed catalogue of his best-known etchings, the views of London and Windsor, the reader is referred to a book published in 1922 (John Lane), by Mr. A. M. Hind. The facts of his life are well documented and are briefly as follows: He was

Peake, the print-seller, who was an officer in the Royal Army, may have induced the engravers he employed to join him.) Hollar was taken prisoner, but escaped to Antwerp, where he found Arundel. This map, therefore, was one of the last things he produced before he became a soldier. His patron died in 1646, and Hollar remained in Antwerp until 1652. Then he came back to London, and worked for various print-sellers, the best-known of whom was William Faithorne. He appears to have been content to receive payment by the hour, and, writes one of his friends, "he was very exact, for if anybody came in, and kept him from his business, he always laid the hourglass on one side, till they were gone. He always received 12d. an hour."

This very sensible arrangement seems to shock most modern critics, who like to think of their artist friends as strange creatures, able to work only when divinely inspired. Hollar evidently had no pretensions, thought of himself as a good workman, and preferred to be paid accordingly—as Evelyn put it: "a very honest, simple, well-meaning man." After the Restoration, he obtained a Court appointment (probably in 1666), with the magnificent title of "Scenographer, or designer of prospects"—an honourable position with next to no pay—and was sent to Tangiers to make sketches of the town and fortifications. There was an adventure on the way home, when his ship was nearly captured by pirates. Hollar duly etched a plate of the action



"WESTMINSTER ABBEY AND PART OF WESTMINSTER FROM THE RIVER"—BY W. HOLLAR: A DELIGHTFUL LITTLE DRAWING WHICH SHOWS THE ARTIST AT HIS BEST.

Hollar was not merely a cartographer, but a very capable artist whose drawings have survived in considerable numbers. This example has recently been acquired from the Heseltine sale by the British Museum.

Reproduced by Courtesy of the British Museum.

born in 1607 at Prague, and left there in 1627 for Frankfort, Strasburg, and Cologne. There he met the Earl of Arundel, who was on his way to Vienna as Ambassador, and accompanied the Englishman on his travels, making drawings of the places they passed through. Arundel came home in 1636, and Hollar was busy in England etching views of London, and also plates after drawings and pictures in the Earl's collection. The Earl left England with other Royalists in 1642, but Hollar remained working hard until 1644, when

(1670)—"Captain Kempthorn's Engagement in the Mary Rose with seven Algerine Men-of-War"—and received £100 for the series illustrating Tangiers. He died in 1677, and was buried in St. Margaret's Churchyard.

His drawings have survived in considerable numbers, and about fifty are in the British Museum: to this collection has now been added the delightful "Westminster Abbey and part of Westminster from the River," from the Heseltine sale. Others are in his Majesty's library at Windsor, and yet others were gathered together by Samuel Pepys, and are in the Pepys Library at Magdalene, Cambridge.

As regards the etchings, both Windsor and the British Museum are equally fortunate; each possesses lengthy series.

No one will, of course, claim the map—part of which is reproduced here—as a work of art: it is quite obviously the job of a competent journeyman working against time; one may, however, admire the ingenious accuracy with which Hollar has inserted those innumerable names and still left his map readable. The delicate little drawing shows him at his finest, with a definite sense of atmosphere, reproducing the authentic "feel" of seventeenth-century London.

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ENGLAND, &  
Principality of Wales,  
EXACTLY DESCRIBED WITH  
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in every one of them,

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in England, Northumberland, & so to Newcastle;  
the second hath his head at Newcastle

The Sixth mappes Contains, Kent, Southsex,  
Surrey, Middlesex, Barke, & Hampshire, part  
of Essex, & Wiltshire, the small prikes bound  
with every Shire.

Usefull for all Comanders for Quarteringe  
of Souldiers, & all sorts of Persons, that  
would be informed, Where the Armies be;  
never so Commodiously drawne before this. 1644

Described by one that travailed throughout  
the whole kingdome, for its purpose.

Sold by Thomas Jenner at the South entrance of y<sup>e</sup> Exchange.  
W. Hollar fecit.

THE UPPER AND LOWER PARTS OF THE TITLE-PAGE OF WHAT WAS PROBABLY THE FIRST SET OF MAPS DRAWN AND REPRODUCED FOR PURELY MILITARY PURPOSES: W. HOLLAR'S "KINGDOME OF ENGLAND AND PRINCIPALITY OF WALES," DONE IN 1644—USED BY BOTH SIDES IN THE CIVIL WAR.

The great interest of Hollar's set of six maps of England and Wales is that it was used by both sides in the Civil War. Part of the title-page reads: "Usefull for all Comanders for Quarteringe of Souldiers, and all sorts of Persons that would be informed where the Armies be." This copy is from the Syston Park library, and bears the signature of the grandson of Charles I.'s standard-bearer.

he was caught up in the tide of war, and found himself serving under the Marquess of Winchester at Basing House. (Mr. Hind suggests that Robert



PART OF HOLLAR'S WAR-MAP: THE MOUTH OF THE THAMES; SHOWING HOW NUMBERLESS TOWNS AND VILLAGES WERE INCLUDED, BUT NO ROADS.

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## THE PLAYHOUSES.

### "THE TWO MRS. CARROLLS," AT THE ST. MARTIN'S.

AFTER a weak opening, the major portion of the first act being taken up by one of those giggling tea-parties one only sees on the stage, this play develops into strong and interesting drama. Geoffrey Carroll, a remarried divorcé, is attracted by a charming red-headed woman whose beauty has already ruined one home. From that moment his wife begins to peak and pine. Despite all Miss Elena Miramova's art, she is a boring creature in ill-health. Only when the audience realises that her plaintiveness is not due to neurasthenia, but to the fact that her husband is slowly poisoning her, does she win sympathy. It is Carroll's first wife who informs her of the truth, he having attempted to poison her until she consented to divorce him. The remaining scenes, though not very plausible, are good "theatre."

Provided by an apparently doting husband with her nightly cup of poisoned milk, the wife empties it from the window during his absence from the room. Discovering this, he realises his plan has been detected. Accordingly, he arranges a mock burglary and attempts to strangle his wife in her bedroom. As an attempt to explain the psychology of a murderer, the play fails, but as mere entertainment, after the opening act, it holds the interest with no uncertain grip. Miss Elena Miramova's terror, as the wife, as she hears her husband's stealthy attempts to enter her bedroom conveys itself to the audience; while Mr. Leslie Banks, as the husband, gives yet another performance that could not be bettered.



AN IMPRESSIVE OPENING OF THE GREAT EMPIRE SERVICE IN CANTERBURY CATHEDRAL: VICE-ADMIRAL SIR HUGH TWEEDIE STRIKING SIX BELLS ON THE SHIP'S BELL OF H.M.S. "CANTERBURY."

Festival Week at Canterbury was inaugurated, on June 15, with a great Empire service in the Cathedral. Just before the entrance of the clergy, Admiral Sir Hugh Tweedie, Commander-in-Chief at the Nore, struck six bells on the ship's bell of H.M.S. "Canterbury," now in permanent position in the Cathedral. The Archbishop of Canterbury read a message from the Prince of Wales, and dedicated 92 gifts to Empire and United States cathedrals, in the form of bronze replicas of an eighth-century cross found in Canterbury. Among those present were the Archbishop of Melbourne and the Bishops of Dover, Natal, and Southern Rhodesia.

which is probably the reason for his success in each medium. In this farce he plays the rôle of a wealthy banker who, for ungenerous reasons, poses as one of his own clerks while having an *affaire* with Ginette (Miss Alice Delysia). A young novelist, in love with Ginette, imagines her to be the love-child of a duchess, with the banker as her father. The wife, who is something of a snob, forgives her husband's infidelity when she learns of the social standing of his mistress, and adopts the girl. That old Gaiety favourite of a bygone era, Mr. Robert Nainby, then appears as the clerk whose name the banker assumes when conducting his love-affairs. He is being bribed to marry Ginette, when Mr. Jack Hawkins, who

### "ACCIDENTALLY YOURS," AT THE SHAFTESBURY.

Variety, comic opera, Shakespeare, farce—Mr. George Robey takes them all in his stride. True, he doesn't vary his method very much,



THE DUCHESS OF KENT AT THE SOUTH-EASTERN HOSPITAL FOR CHILDREN, SYDENHAM: A GROUP ON THE STEPS AFTER SHE HAD OPENED A NEW WING.

The Duchess of Kent on June 11 opened a new wing, built and equipped at a cost of £28,000, at the South-Eastern Hospital for Children at Sydenham. A large gathering outside the hospital gates welcomed her with cheers on her arrival, when she was received by the Mayor of Lewisham and Sir Philip Dawson, M.P., chairman of the hospital. The Duchess inspected the wards and spoke to some of the little patients. Our photograph was taken as she was leaving after the ceremony.

plays a young novelist, dashes in and wins the girl. The best acting performance of the evening is given by Mr. Jack Hawkins as the novelist, who welcomes the slings and arrows of outrageous fortune for the reason that they provide him with material for the autobiographical novel on which he is engaged. Mr. George Robey and Miss Alice Delysia are their familiar selves and score their usual success.



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By H. THORNTON RUTTER.

TIME was, not very long ago, when Riley cars were deemed only suitable for the sporting youth of either sex. To-day there never was a "make" so generally popular with youth and middle age, as the Riley car of early years has now developed into a carriage full of comfort-giving qualities, and yet retaining that liveliness of engine which appeals so greatly to the driver. Its coachwork is roomy and the suspension well designed, so that the passengers in the rear seats of these 1935 cars are quite comfortable and unshaken whether the speed travelled is seven or seventy miles per hour.

The present range gives the motoring public many choices. All are nice cars, but my personal bias favours the Riley "Six Fifteen." Its six-cylinder engine, rated at 14.2 h.p., has ample power, so that even when travelling with the throttle wide open, the driver feels the motor is not at all distressed and still has a reserve in hand, so comfortably does the engine turn over at high road-speeds. With its "Falcon" coachwork this Riley costs £365, and with the "Kestrel" streamlined body the price is £375. It is a matter of taste, as the performance is equally good of both, but I think the "Kestrel" is a little larger in its seats and has a wider vision for the driver, who views both wings on either side of the bonnet without difficulty.

The Riley "Six Fifteen" is a

delight to drive with such a responsive engine, which tempts the driver to tour at fifty miles an hour, as it travels so smoothly at that speed. In fact, one hardly opens the throttle to maintain 30 m.p.h. in restricted areas, so that, in self-defence of travelling too fast in traffic areas, one changes down to the silent third speed for towns and crowded streets. The pre-selector gear-box makes this Riley car so easy to handle that gear-changing ceases to deserve mention; one pre-selects, pushes hard down on the clutch-pedal, and the desired ratio is attained.



TOURING IN SPAIN: A DAIMLER OUTSIDE A SMALL ESTANCIA ON THE RONDA-MALAGA ROAD.



PURCHASED BY LORD DOVERDALE: A "PHANTOM II." ROLLS-ROYCE SEDAN COUPÉ. Lord Doverdale recently took delivery of this car, one of the Rolls-Royce "Phantom" models, from Messrs. Jack Barclay, of George Street, Hanover Square, W.1.

The permanent jacking system is very helpful if bad luck causes a need for changing a wheel on the road. The instruments on the dashboard can be clearly read by the driver, and the water-temperature indicator gives a fine guide how the engine is running under the conditions of the moment. Also the radiator surface is ample to keep the engine cool, even when the car is driven very hard for hours at a time. I touched 78 m.p.h. on the speedometer and travelled many miles up the Great North Road at 70 m.p.h. without any effort, so smoothly did this car run. I should think that this six-cylinder Riley "Fifteen" has a maximum of about 83 m.p.h. if conditions are favourable. But, as a fact, it does not matter a button what is its true maximum, as you can travel as fast as is possible on English roads, which is usually a touring speed of between 40 and 50 miles an hour, or a crawl of about 25 m.p.h. if you want to see the country.

I hope that the Committee of the British Racing Drivers' Club is not courting disaster, but I learn from

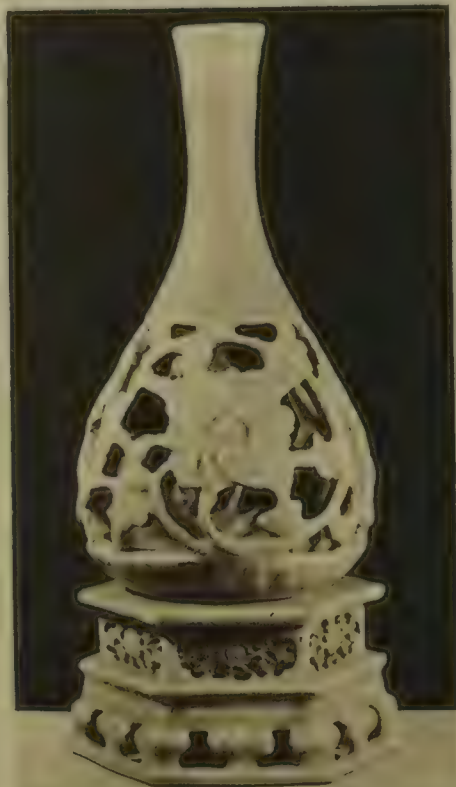
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their secretary that it has been decided to invite a number of selected women drivers to compete with the men in this year's 500 miles' race at Brooklands in September. Not that I think the women do not drive as well as the men, but this particular event is considered to be the fastest long-distance race in this country, as the scratch cars are scheduled to average nearly 123 miles per hour for the 500 miles. If an accident does happen it usually is a fatal one in these fast events, and should a woman be killed there will be such an outcry that it may be very hurtful to racing generally. It will be interesting to see who the Committee will invite and who accepts the invitation. Also, while on this subject, I might mention that our Official (R.A.C.) Handicappers give a longer start when a woman drives a particular racing car than when a man is at the wheel of the same machine. So that is their view of the comparative skill of the sexes.

All the various motor-track meetings have been very fortunate in their freedom from crashes during the past two seasons. Let us hope equal



AT A SOURCE OF BIRMINGHAM'S WATER SUPPLY: AN AUSTIN "EIGHTEEN" WITH HAYES TRANSMISSION, NEAR RHAYADER; SHOWING THE FIRST OF THE THREE RESERVOIRS.

good fortune will continue, but there seems a sort of cycle of time elapsing between immunity and disaster, judging from past occurrences, so that those who keep track of these things tell me we are due for trouble to happen. Fortunately, even prophets err, so perhaps Brooklands will continue to maintain its clean sheet from trouble for many years to come. But should an accident happen, I, for one, hope no woman will be involved in it.

with equal success. But motor-racing folk will be interested in the adventures of Mr. John Cobb and his team-mates, Messrs. C. Dodson and "Tim" Rose-Richards, who are taking the 500-h.p. Napier-engined Railton (designed) racer to Utah, U.S.A., in the hope of creating some new records on the Salt Lake beds of Salduro. This trio of drivers, accompanied by Mr. Reid Railton, who designed the car, seek to collect all the world's speed-records between 10 miles and 24 hours for Great Britain. The car is British and the accessories are British, while British National benzole mixture and Shell oil are to be taken out to Utah for use in these attempts—a very all-British effort. Salt Lake City, about 100 miles from the ten-miles circular track, is the nearest city, so our adventurers expect to have to camp by the track for about a month.



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## THE WORLD OF MUSIC.

### RUSSIAN BALLET AND OPERA AT COVENT GARDEN.

THE transition from the opera season to the ballet season at Covent Garden this year has been neatly provided by the production of Borodin's magnificent opera, "Prince Igor," in the second act

gave to the production a certain alien Wagnerian flavour, which seemed particularly noticeable in Mr. Herbert Janssen's performance of Prince Igor, who did not seem to belong to the Slavonic background of Roerich's designs. Mr. Janssen has a strongly individual style, and reminiscences of the faithful Kurwenal kept interrupting one's enjoyment of his singing, which in itself, especially in the fine aria in Act II., was excellent. Much more in the Borodin spirit was the performance of Paul Schoeffler as Prince Galitzky, for which warm praise on every point must be given. Alexander Kipnis also, in Chaliapin's famous part of the Khan Koltchak, was capable of realising the right atmosphere. Perhaps for pure beauty of singing, Elizabeth Rethberg's was the best performance. This fine artist gives distinction to whatever she performs, and it is a pleasure in these days, when thoroughly trained

with their customary verve and technical accomplishment and aroused great enthusiasm. These dances, when performed out of their opera setting minus the chorus, never have the full magnificence of the scene in the opera: it is therefore a pity that on the first night the chorus was occasionally so taken up with the dancers that it hardly gave full weight to its own part in the performance. Sir Thomas Beecham conducted and the production was a vital one, though not without some blemishes.

### TOSCANINI AND THE B.B.C.

The visit of Toscanini, conducting for the first time the B.B.C. Symphony Orchestra, has now concluded with his fourth concert. It has been the greatest possible success from every point of view. The concerts themselves have been an unforgettable experience, and the fact that Toscanini was so pleased with the quality of the first English orchestra he has conducted is a welcome sign of the advance made in the last ten years here. The orchestra realised very quickly Toscanini's quality, and this was the chief reason for the magnificent response they made to his demands. Personally, I think that Toscanini stands in a class by himself as a conductor, after full acknowledgment has been made to the firm qualities of all other famous contemporary conductors.

W. J. TURNER.

A SHOE SOLE, A BRICK, AND AN OBJECT OF UNKNOWN PURPOSE SALVED FROM AN EIGHTEENTH-CENTURY WRECK.



Right: SALVAGE FROM A SHIP WHICH SANK OVER TWO HUNDRED YEARS AGO OFF HELSINGFORS: CASE SHOTS AND A HAND-BOMB—RELICS OF THE RUSSIAN WAR WITH SWEDEN.

The Neptune Salvage Company has located a wreck believed to be that of a Russian ship which sank in the Gulf of Finland near the fortress of Sveaborg, outside Helsingfors, in 1721, while returning from Swedish waters laden with loot collected during the long war with Sweden. There is a tradition that the ship carried great quantities of treasure. Soon after the ship had sunk, both Russian and Swedish expeditions tried to save the cargo, but with meagre results. The ship was forgotten until recently an old log-book, in the family archives of Count Wachtmeister in Sweden, was found to tally with the traditions, and this wreck was located at the exact spot which the log indicated.

of which occur the famous Polovtsian dances in the camp of the Tartars, which Diaghilev made widely known as a separate ballet which was one of the most popular pieces in the repertory of his company.

The opera was performed in German as far as the principals were concerned, since they themselves were mostly German artists. It must be said that this

singers are comparatively rare, to hear a performance of such a high standard.

The Russian Ballet company, led by Tamara Toumanova and Yurek Shabalevsky, gave the Polovtsian dances



EIGHTEENTH-CENTURY SWEDISH LOOT: OBJECTS FROM THE RUSSIAN SHIP WHICH SANK IN 1721, CARRYING, ACCORDING TO TRADITION, A MILLION POUNDS TREASURE.

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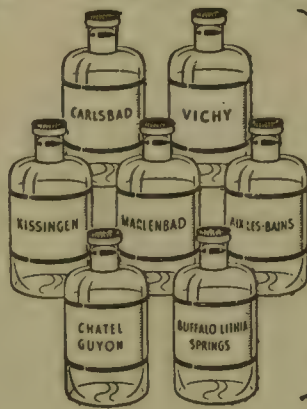
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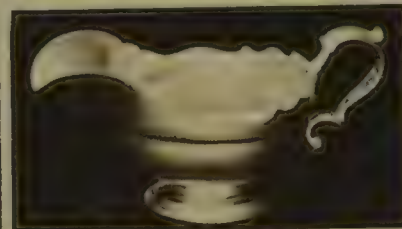
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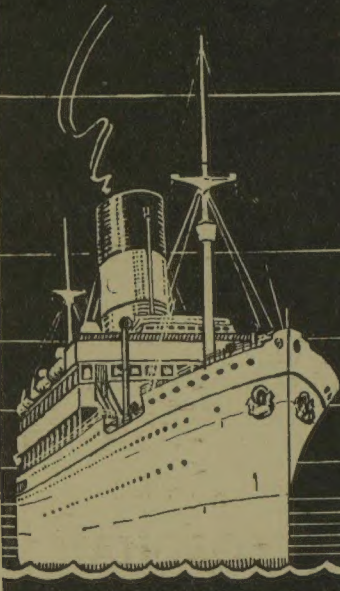
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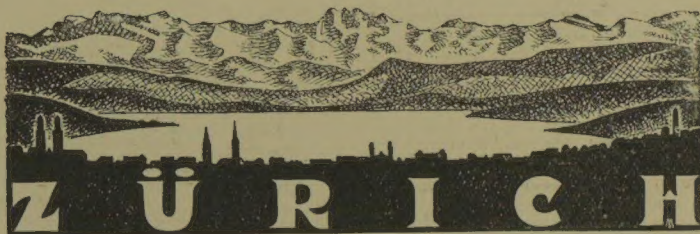
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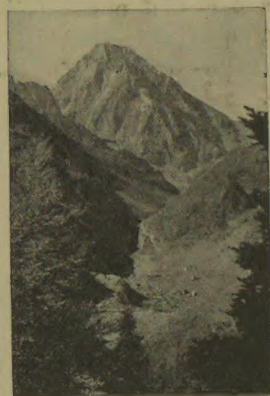
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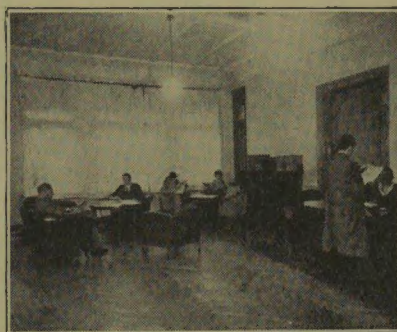
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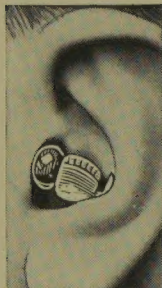
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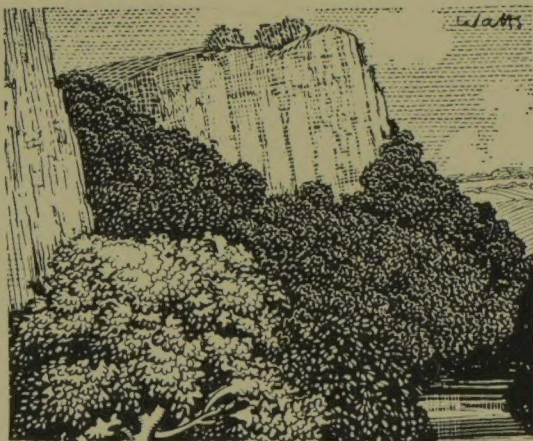
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